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... chance favors the prepared mind. —Louis Pasteur

As you begin to consider your options for an education in the arts, you may be surprised at the number of schools and the range of opportunities available to you. Our culture relies heavily on all forms of visual communication, and the role of the artist has never been more relevant or significant. Independent schools of art and design, like the San Francisco Art Institute, have always been leaders in educating and preparing artists for their role in society and this continues to be true today. Studying and making art in a focused and intensive community of artists, art historians, and art educators—where everyone shares a common interest—is the advantage of choosing an art school education over others. The opportunities to develop professional connections and to exhibit and show your work are unparalleled.

For today's artist, the question is less about whether you should go to an art school and more about WHICH art school. Which school will best prepare you for the challenges and opportunities of your chosen career, and—in the bigger picture—life?

Take a look at the history of our school (starting on page 38) and see how many important movements in art have begun or been developed here—film-making, fine art photography, graphic novels, public murals, abstract expressionism, pop, funk, psychedelic rock posters, performance, conceptualism—the list goes on. The school's influence on contemporary culture continues today in the work of our students and faculty, as well as in the work of our alumni around the world.

As an institution we continue to be innovators in the field of education. Our new Centers for Interdisciplinary Learning provide the framework for cross-disciplinary study, combining studio, liberal arts, and art history. The Centers—Art+Science, Media Culture, Public Practice, and Word, Text, and Image—are where students and faculty from all areas of study come together because of common interests and ideas.

Ninety percent of our alumni who participated in a 2003 survey are either exhibiting artists or are still making art; 62% have gone on to receive their MFAs. The work of our faculty, students, and alumni certainly shapes the art world, but our graduates also lead in many other fields, including education, media, design, and business, to name only a few.

Welcome to the San Francisco Art Institute.

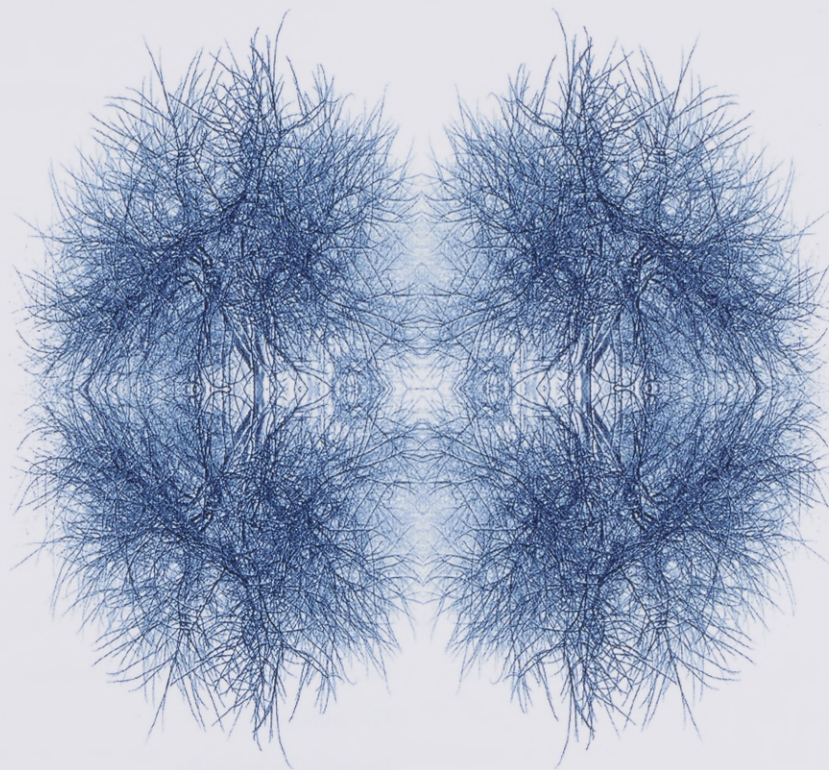


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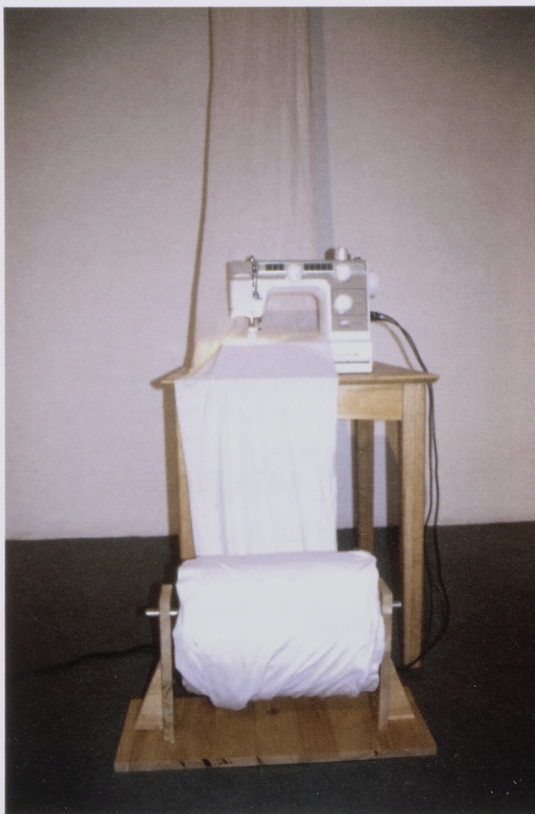
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Detail of a painting by OMAR CHACON





JOHNNY ROGERS



KATY DENNLER





BIJAN YASHAR



SONJA THOMSEN



SARAH BARSNESS

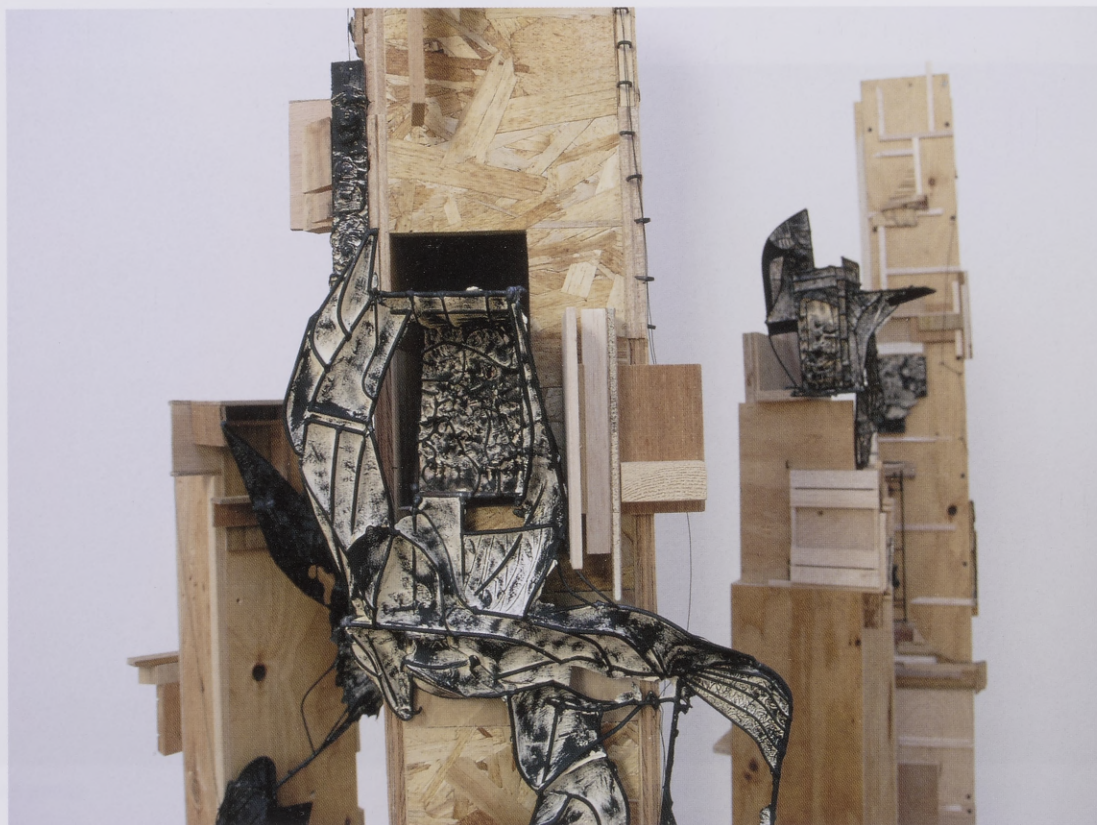




JONATHAN BURSTEIN

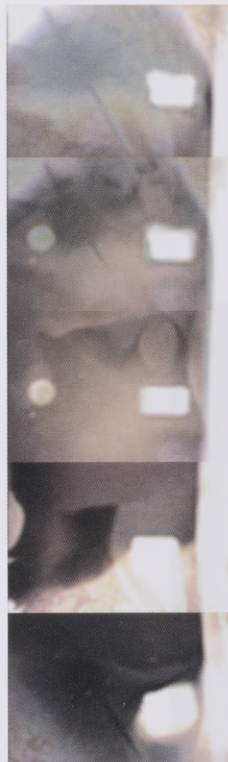


JACOB KINCHELOE

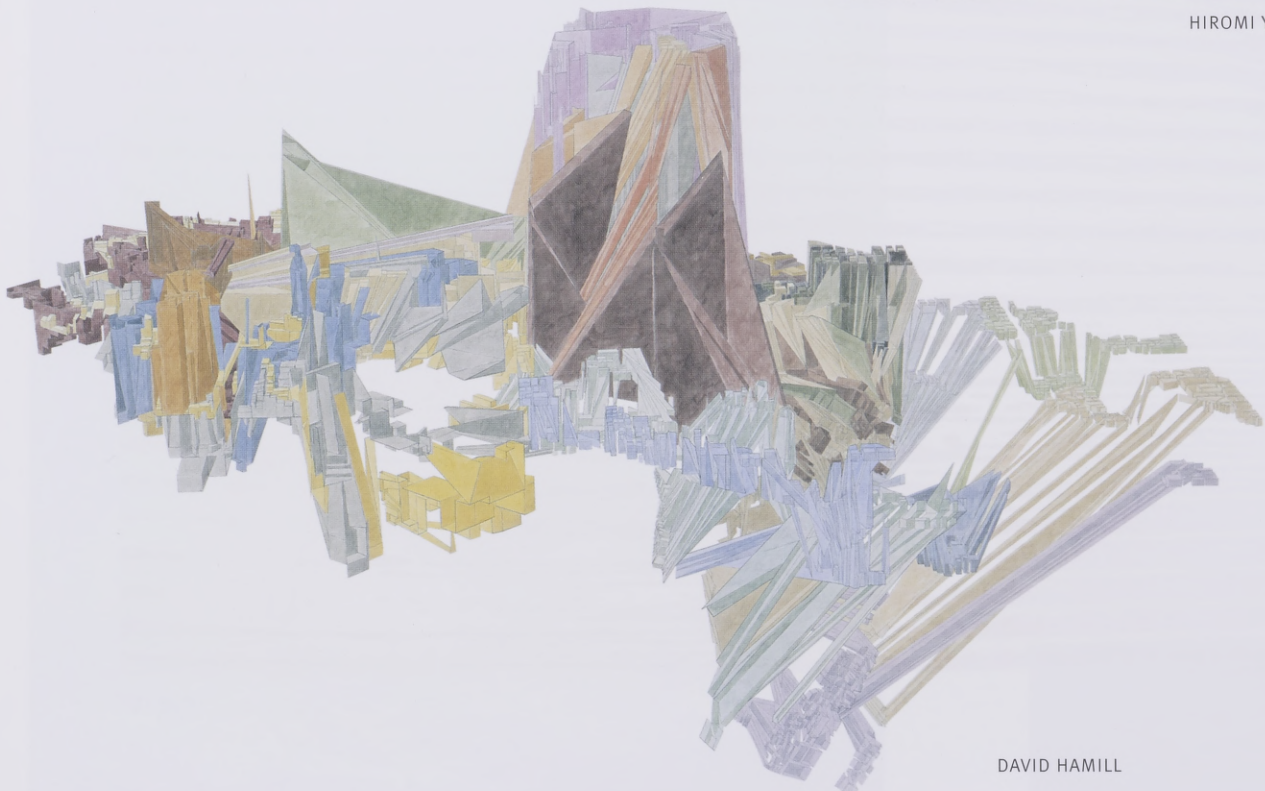


SUE PAK





HIROMI YOSHIDA



DAVID HAMILL

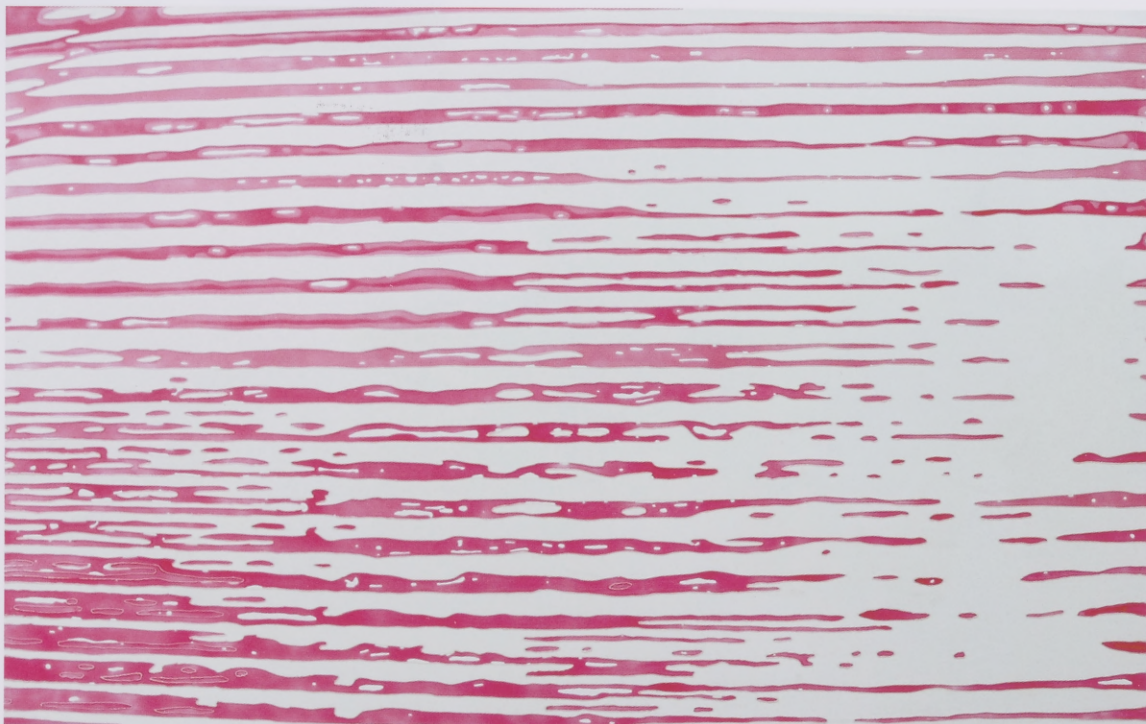




TIM SULLIVAN



SUNGHONG MIN



YOON LEE

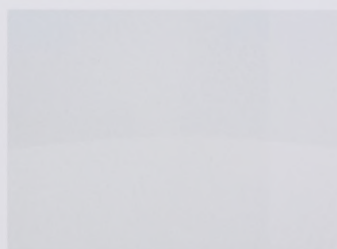
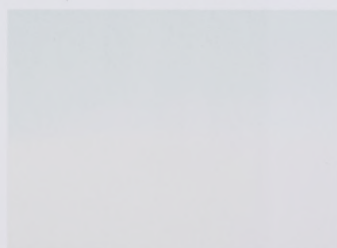
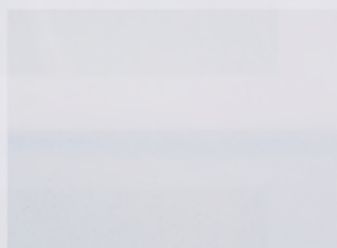
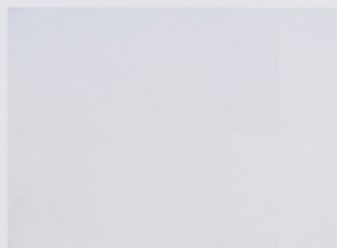




DANIEL TURNER



MARK LEE MORRIS



LISA BLATT





MIKI YOSHIMOTO

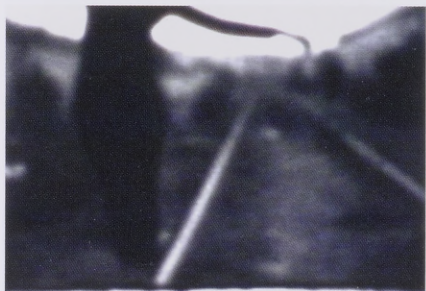


REBECCA KLOBUCHER



SUZIE BUCHOLTZ





YOUNG SEOK YOO

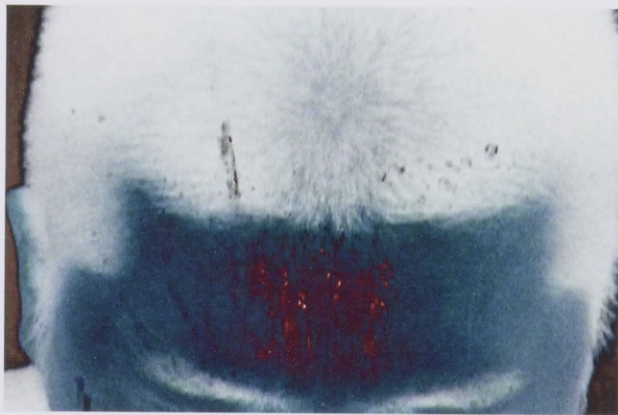


MARGUERITE HARRIS



LINDSAY McCRUM





SUNG-RYUN RIM



MATT WOODS



DAVIE CROCKETT



KELI REVLE





STEVE BUDDEN



DUSTIN STEEVES



ROBIN WARD





DANIEL COX



ANDREW VENELL

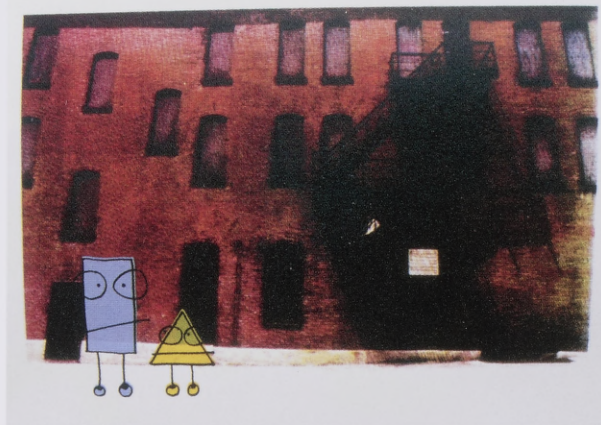


AMIR NIKRAVAN





MARIA ALWMARK



JAMES GAGE BURKART

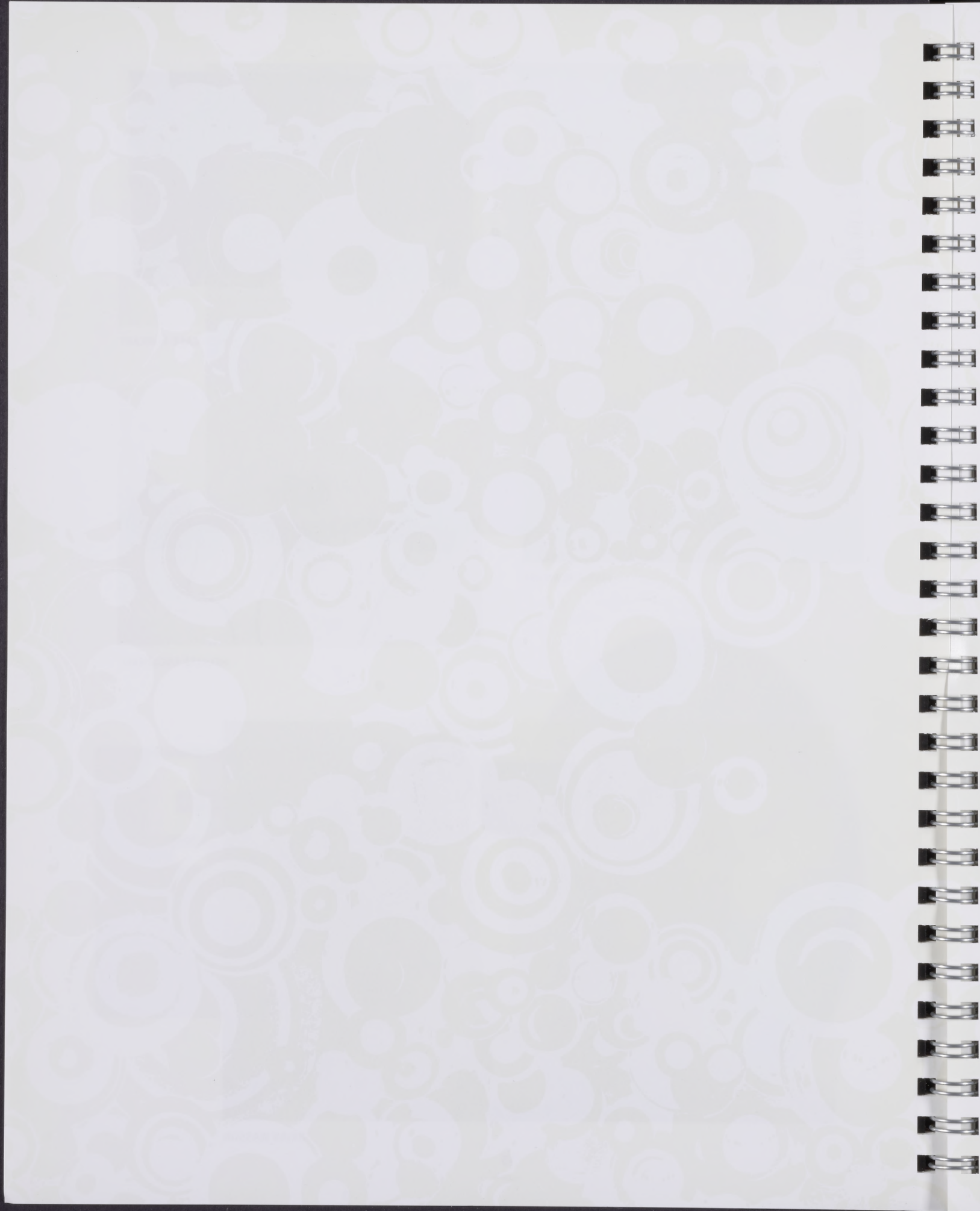


HELOISA ESCUDERO

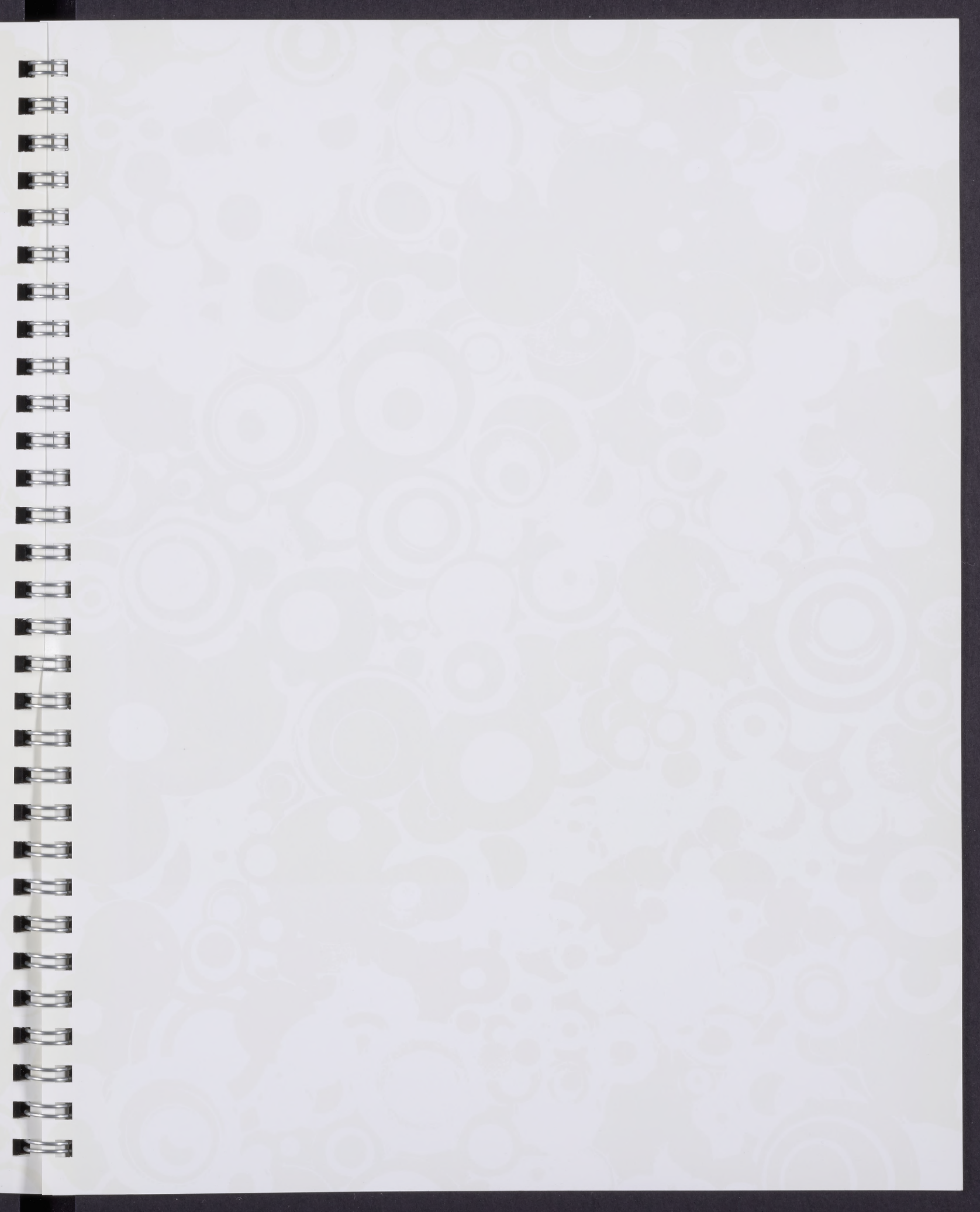


BRIAN WASSON











# Conversations





A major component of the San Francisco Art Institute experience is rooted in the experience itself, in the discussions and dialogues, the critiques and casual conversations. It is a process that is best expressed in the words of people who have had those conversations, who have a first-hand understanding of how the emphases on experimentation, rigor, and the challenges to reach your next level of creative potential make our program unique. In this section, we give you eight conversations between students and faculty who are engaged in the spectrum of our departments, both undergraduate and graduate. SFAI President Chris Bratton participates in the first of these one-on-one discussions, and in it, he admits his admiration of the level of dialogue and the school's commitment to it. From these frank discussions, we're confident you'll get a clear picture of SFAI's vitality and adventurousness, of our support of students finding their way to their own vision. As undergraduate Andrew Benson admits, "One of the reasons I chose to come here is this attitude towards experimentation, this possibility of making your own way through this open field." In the next few pages, you'll find some potential paths you may consider as starting points for finding your way.



Chris Bratton is the President of the San Francisco Art Institute.



Chris Bratton and Frederick Browne talk about community and why Frederick chose the San Francisco Art Institute.

CHRIS BRATTON: What was it that made this school your choice above all others?

FREDERICK BROWNE: This is the only school I applied to, the only one I wanted to go to. I thought that if I didn't get in here I would just take a year off. The reason I really wanted to come here was that I was doing photography at the time, was in love with printing the photograph, and Ansel Adams started the program here.

CB I went to art school, too, as an undergraduate, and during the period between when I entered and when I left, my work changed radically. It went from fairly traditional painting to working in installation and mediabased—video and film—work, but often it was hard to make those moves from department to department, it was very discipline-specific; there was a certain path to follow. I'm curious about your experience here.

FB I found that experimenting was actually encouraged, both by the faculty in the departments and by the advising team. One of the admissions staff suggested that I try the New Genres department. The freedom to do that—transfer all those credits to another area—it was extremely free, really easy, and even though I spent that year sort of exploring, I didn't feel that I'd lost anything.

CB Let's back up a second. You said that this school was your only choice.

FB What drew me to it was more than the Ansel Adams connection. After my portfolio review here I walked away from it feeling like I didn't know very much. I realized that the kind of rigor, that kind of expectation—I realized that at the Art Institute I would be challenged.

CB When you talk about rigor, where did you find that in your experience here?

FB In many places, but I think it was mainly in critiques, which are very much about furthering one's own development. If you want to challenge yourself and improve your work, then the faculty and the students—your peers—are willing to do that with you. That is where the rigor came in: to have both a peer-level and mentor-level community to challenge me critically, to look at my work, to discover what it was about, and to push me to take it further.

CB What about your experience in the academic classes, the liberal arts?

FB The Critical Theories sequence was very important for me. The combination of philosophy, critical theory, and linguistics has helped to shape my work. Without the liberal arts department, language and the use of text would not have come into my art. In that respect it has been extremely important.

CB One of the things that makes the San Francisco Art Institute so important is the emphasis on critique. Critique is about developing a critical dialogue between peers, between students and faculty, between faculty and faculty. It's a language of dialogue. It's an approach to understanding culture and experience. It is a whole kind of epistemology. This points to a larger question, which we find ourselves having to answer—as artists and as an art school—what is it that we do? And I would argue that artists are





Frederick Browne completed the BFA program in 2004.

those people who shape and form our culture, and that critique is the way we further those discussions in the larger social realm.

FB I totally agree. And I think that the studio area by itself does not give you that, you need the liberal arts half of that to pair the mind with the creative instinct.

CB For me, in my own work, that dialogue between the knowledge of making and the other forms of knowledge—reflection and theory—are where work emerges from. One of the things that interests me is that the school has made a commitment to fundamentally organize itself around that dialogue.

Lets talk more about community. Because I think the other important thing art school does is to nurture a sense of community that goes beyond your student experience to your professional life.

FB To get the consistent honest critique that is helpful, you find those people in classes, and then come together as a community. For example, I've set up video nights at my house where people come over and we watch each others' videos and give feedback, beyond the classroom. I think my relationship with the faculty has been amazing. I can go to them even when I'm not taking their class, and get mentorship and advice about the different projects I have in process. They take the time to evaluate the work, and just as with the students, you find the people who give you what you need, and there is such a variety of faculty here. As students we need the petting, the encouragement, and we also need the challenge.

CB One of the things that has really struck me—since I'm new—about being here is the place of the school in the larger community. It seems a really unusual place, because of the huge amount of interest that the Bay Area has in the

school. And I think that it is unique in a major city to have such involvement.

FB It's true, you go into an art supply store and you show your student ID, and the person behind the counter went to the school, and you start talking about the faculty, what's new, what's good, what's bad—the school really extends into the community. I think that the Art Institute has a really long history of leading the arts community and exhibiting what is the next thing, defining what contemporary art is. And it is extremely challenging work that comes out of here, and people aren't always ready to embrace it but I think the history of the school gives a certain appreciation and patience with the challenge.

CB One of the other things that struck me is the tremendous diversity of work here. The school supports all kinds of traditional and nontraditional media, work dealing with all sorts of ideas. I would say that diversity is a kind of fundamental value here. It's not about a certain style or a certain way of working. It's really about that mix and the resulting clash. At the same time, there's a kind of commonality of purpose. People feel that this is a shared project, that we're doing this together, and in that sense of community there is a huge amount of creative possibility.



FREDERICK BROWNE



Grant Ernhart is an undergraduate photography major.



Grant Ernhart and Linda Connor talk about photography, sports, and personal goals.

LINDA CONNOR: You are a transfer student like many of our students, but you have come from a very different discipline. Physical training, sports. And then you discovered art at the University in Minnesota, your photo teacher had gone to school here at the Art Institute; you fell in love with photography and decided to come here. How and why did you make the transition from being an international skiing competitor to being a photography student?

GRANT ERNHART: My ending up at SFAI surprised me as much as anyone. I had done sports for nine years, right out of high school, at a pretty high level, and while I was doing that I was also interested in the body, alternative medicine, and particularly massage. When I was studying Rolfing, I started to ask questions about things I never thought about before. And when I started doing photography I realized that art might provide another way I could explore these questions.

LC What kind of questions?

GE Well, when I was doing Rolf training, which is a kind of body work that focuses on connective tissue posture and other things, I started to bump into these ideas about how you can affect people's perceptions. And I find that, at least in some of my photos, I can evoke certain feelings that go beyond the physical presence or nature of something. That's what is so great about art, I don't have to say "look at that the way the light comes into the room and fills the space." I can show that, and more.

LC Your work has a very internal sense. A photograph of a building is not about a building being plunked down in a space, it's about a sort of place that contains an emotional ambience; also, these places seem to be a metaphor for the emotional space.

GE You're right. The art I like to look at has that intensive feeling, has a transcendence beyond what you just see in a photograph. Maybe all good art has that, but my goal is to be able to make something that will move a person.

LC What about the relationship of training in sports and art? Did the discipline and things you did in sports prepare you to be an artist?

GE My first photography teacher said that art is really about learning another language, learning another way to communicate, and it doesn't come easy. He also said there is no such thing as a passive artist. I think that created a bridge to my experience in sports training, because if you want to be a good athlete, if you want to be in the Olympics, you know that there is going to be a lot of hard work.

LC Do you think that the type of sports you were involved in was part of it, that skiing is an individual sport, not a team sport like soccer or baseball?

GE Yeah, definitely. I was part of the national team, but my performance was my own.

LC You are competing as an individual, you're up against yourself, which is one of the elements of being an artist.

GE Yes, I thought that with photography I would be doing something totally different, but it's very similar. In skiing you have to train and practice, you have to find the right skis and test for the best wax, which will make or break your performance.





Linda Connor teaches Photography

In photography you have to take a lot of shots, you have to practice how you frame something, and hone what you're trying to say. You have to find the right paper and how to print with it, and then you bring it all together for the critique, or for a show. That's really like sports competition. If you're going to make it you have to do something beyond what the others do. I guess all things are like that...but sometimes I feel like photography is a little self-indulgent.

LC And skiing isn't?

GE Well...of course it is, absolutely.

LC Isn't it interesting that in our culture the kind of discipline that goes into a sport, we really get behind it; athletes are big heroes. But in art—even you fell into the cliché that art making is self-indulgent but sports is culturally understood and supported.

GE It's true, I never really thought about that before. All those years I did sports: what did it add up to? It wasn't for the greater good, although some people would argue that I was representing the United States and that was something. When I quit I was ranked third in the country. I made the national team, had gone to the World Championships, and competed on the international level. But suddenly it was clear to me that I would never be a medal winner. I had reached a plateau or level where I understood my potential and it was enough.

LC What is your goal in photography?

GE I want to make images that will move people, that will touch and affect them.

LC What happens when you do that? Will you move on to find another challenge?

GE No, I don't think so. There are times when you reach a certain proficiency with something, or attain a goal in life, and then you move on. But what's interesting in art, why I think I'll stay with it, is there's no qualifying criteria, there's no World Championships in art. If you're making art it's because you have an internal question or dialogue that you're always going to be involved in. It just goes on.

LC You started taking art in a university. Why did you choose to come to an art school?

GE The class structure is much more advantageous to making art. At the university you have 45- or 50-minute classes, maybe four days a week, you don't have time to really get anything done. Second reason is depth of the faculty. There were some good people there, but overall the faculty was a lot smaller. Third reason is when I was skiing, I lived in a house with four other people who were also skiers, I worked with a training group and everybody was skiing. I'd show up at practice and didn't have to explain to anybody what I was doing. The same is true for art school. Everybody is here for the same reason. And I wanted that environment, I wanted that feeling, because that's how you move forward.



GRANT ERNHART



Justine Lo is enrolled in the MFA program.



Justine Lo and Anita Chang talk about experimental documentary filmmaking.

**JUSTINE LO:** One of the things I found interesting about making this film was that the reactions from the film students and the painters were very different.

**ANITA CHANG:** Really? So you showed the film to your painting class?

**JL** Yes, since it is about them... I think because it is a documentary film, the non-filmmakers were more interested in the content, they didn't think about the rhythm, the structure. You've talked about that in your work, how it is a struggle, how you balance that.

**AC** When you came to me with your proposal you had a really solid concept, and we talked about how to make it a film, how to consider the time-based aspect of film. I think you really succeeded. You said "I'm just going to do the interviews, I'll see how that goes," and that would influence what you would film. In documentary work so much of it is organic, you don't really know what your material is going to be until you start conducting your interviews. Is that how it happened?

**JL** I definitely learned from the first two exercises in class how little control I had—and I'm really a control freak—so I consciously told myself to not worry too much about being perfect, having exactly the right footage. Like you said, it's really organic, really spontaneous. I decided to shoot during my intensive class because that's when you see people working really hard, really concentrating.

**AC** And you had already interviewed before the shooting?

**JL** No, it came after.

**AC** The interviews came after!

**JL** I shot the footage first, and I didn't have any idea what the structure would be. I know the painters who have seen it have complained, because they expect the image to illustrate the speech, they expect the standard talking head. But I wanted to push it further than just filming people talking, so that's why I decided to shoot first and interview later.

**AC** You did a lot of optical printing, which I assume came after the interviews. This is a very calculated way of constructing your existing material. You really had to plan it out. How did you bring what you learned in the interviewing into the visual material and then finally the editing?

**JL** Maybe because I wasn't constructing it based on the interviews, the essence of things was the most important, so I never reviewed my interviews until I was ready to use them. Of course I had a good sense of what they were like, the feeling, the mood, the emotions, but I didn't remember a lot of details. I did find it was really challenging to sit down and try to structure the film. I didn't have a script, but it's like in painting, you have to go the studio and you might not know what you're going to do, but you just go and see what happens. Just do it! So I went in and sat down for five hours and made up the raw structure. What I mean about letting it be free, of course I had a very detailed description of the footage, I had the composition—

**AC** —and all the stuff you were shooting for the optical printing.





Anita Chang was visiting faculty in the Filmmaking department in Spring 2004.

JL I was more interested in the rhythm, the music, how everything comes together. There is a part in the film where it's like you're walking down the hallway at the grad studios, it's a long hallway, and what you hear is a guy talking about his view of painting, and his speech is really lyrical, it flows really well. A lot of people felt it would be too long, and more interesting to see the guy talking rather than an image that wasn't related to him. But I'm the one who is telling the story. I'm the filmmaker. We talked about this in class a lot: is documentary really facts or another form of fiction? You said there was a filmmaker who says that documentary film is the same as fiction. He doesn't make a distinction.

AC Right, that all documentary film is a construction, as much as narrative or experimental film. And there is the other camp that believes that, in fact, all of what we film is documentary, that we are documenting our world. However we put it together is ours, but whenever we put a camera on something, it is a document. Whether you change the speed, frame it in a particular way, it is still a document. And the other camp says it's all fiction. It's like asking the question "is all art autobiographical?"

JL What does experimental mean in a documentary film?

AC What do you think it means?

JL At first I thought the experimental part had to do with the image, how the image is constructed. But the more films I watched, the more I learned in class, I realized that experimental doesn't have so much to do with the image alone, but how the story is told.

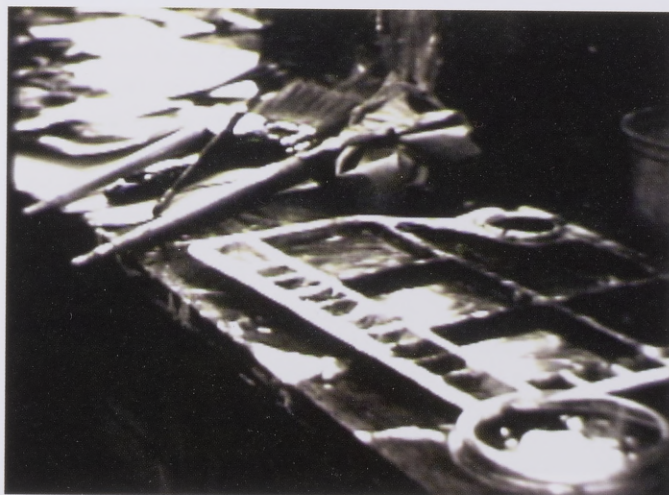
AC It's the construction of it, too, not just how it looks. There is a certain stereotype of what experimental looks like. We think we know what avant

garde looks like. I would hope that people would look at the intention and the spirit behind the creation of the work, to determine if the work is experimental. When the technology first came out a hundred years ago, everything one did was an experiment because the technology was so new. But what does it mean now to work in an experimental way? For me, so much of it has to do with spirit. Now we have digital technology, there are more tools and avenues for experimentation.

JL It's the spirit behind it, I like that.

AC Don't you think it's the intention? One can mimic an experimental work, but is it true? Where is it coming from? Is it for commercial purposes? Who is the audience? Is it selling a product or exploring a concept?

JL I've never heard of experimental painting, but at the Art Institute it's all about experimenting, about being pushed, and pushed again to try something new, to confront the spirit behind it. I think that it's the same thing.



JUSTINE LO



Sahar Mozaffar is an undergraduate student in New Genres.



Sahar Mozaffar and Tony Labat talk about the development of her work in performance.

TONY LABAT: Didn't I meet you right after 9/11, just around it?

SAHAR MOZAFFAR: I started school here that semester, just before...

TL At first I found your presence very mysterious. You were kind of a wallflower, very quiet, off in the corner. And then you started doing some very provocative work. I bring up 9/11 because I think there were a lot of issues at that time, a lot of things were coming into the room, and suddenly you were doing work that was very confrontational, a little reactionary, a little didactic. How has your work developed since that time?

SM Without that preliminary reactionary work, I couldn't do what I do today. I started out working with a small group of people, and we were really coming out of the performance art of the early 70s, and there was a real connection with that lineage. Then I moved on to technology, and at that point I started to think about gender and its relationship to work, how artwork is really very gendered, how that operates in critiques, and how I've been affected by male critiques, as a feminist.

TL It was cultural, too, with those earlier pieces, around 9/11. You would come to class dressed in a burka, only your eyes visible, and the others didn't even know how to approach it, it was such a hypersensitive time. You know, I hadn't thought about it before, but in your first year, there was Heather and you and Frederick and Sarah, you

all sort of bonded, and you started a kind of support network, working collaboratively. You did a show at the museum, you were invited somewhere else, you all had this historical connection to the 70s. But what I hadn't thought about before is that Frederick is of color, you are all feminist women, it was very political. I was concentrating on what you shared in performance, but now, stepping back, I see that it was very political.

SM It was like the collective was a support network, it was OK to be dependent on each other, and this was really good for awhile. But then I became more independent and was not so interested in the group, the performance.

TL In critique all the students take notes, which I do, too. But what I hope is that you aren't all taking notes about what I'm saying, that you are writing down your own ideas for thinking about later, ideas that will come into your work. You once sent me an e-mail that you had 45 words that I had said about your work. What do you write down in critiques?

SM I just write down words, words that people bring up, words that maybe I haven't been able to find myself to describe the work. I don't like to talk in critiques, I am more interested in observing.

TL But when you do, it's like "don't mess with me." You observe, you take notes, you sit back, and then when you do speak you are very strong, tough. You know, you said that you see me like a shadow behind your work, and I'm thinking that this is the ideal for a teacher. You have also used the term "shadow" to describe your own relationship to your work. But your work has at times been very autobiographical, there is this presence of the body. In a sense, you have been objectifying yourself, in your biography, and it is more passionate. But now, in your new work, it is becoming more abstract.





Tony Labat is an alumnus and is the chair of the New Genres department.

SM At this point I feel very detached from my work. It has evolved, but I don't think it's come far enough. I'm not sure where to go next. I'm trying to make my work more complex, but to be quite honest, I think I'm just taking an easy route and I'm not happy with that.

TL I think this is one of your problems: you are too hard on yourself. But it is also one of the things I really admire about you. Although I try to get you to see how well you are doing, how great the work is, you are never satisfied, and I have to say that that is the best kind of student to have. What about your move from photography to the technology, using the video projections, using your body? That first performance piece of yours, where you had written in Arabic on a strip of film negative and you pulled the film out the can and nobody could read it; what was important was your presence, that it was you holding the film, not that it was just hanging on the wall.

SM I came from a sculptural background. I'd done some photography, but I started here with performance and then I went to video. I think we've had the conversation before that I was afraid of video, because I was afraid of technology—I'm afraid of lots of things—and what it would do to the work, how it would change it. But then I started doing it and it seemed like a natural direction. But now I'm having conflict about where my work is going, like maybe now the work shouldn't use technology, I don't know...

TL You've come full circle, is that it? Is that why now there are more objects?

SM I've been thinking a lot about sculpture; it just seems like something I have to do. I mean video is sculptural, the body is sculptural, but literally about using sculpture, bringing back the object.

TL Now you are bringing in furniture, the projections have come off the wall...

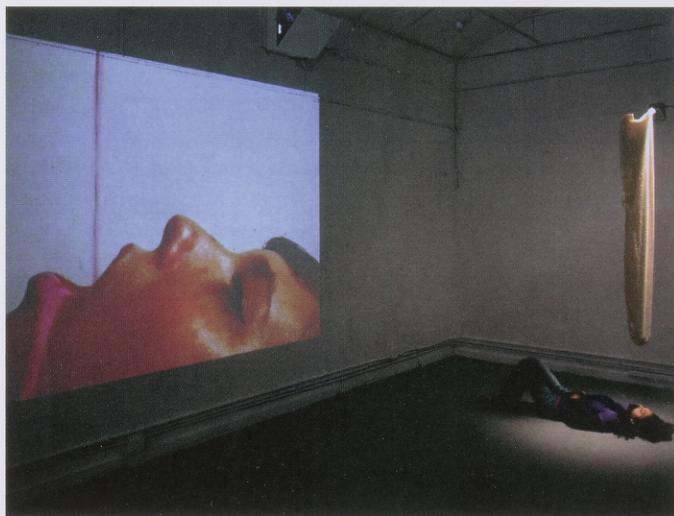
SM Which I'm happy about, because I felt like "where can I go from the projected image?" I want it to be more. I'm interested in architecture, I want to talk about space and how space is created, move beyond the projected image.

TL So, you have another year here?

SM Another semester.

TL Wow, time flies! How are you going to wrap it up?

SM I want to have a new body of work that I'm happy with, so that I can feel that I've really accomplished something here. I want to be able to leave with a sense of really having done something worthwhile.



SAHAR MOZAFFAR



Andrew Benson is an undergraduate, studying painting and interactive technology.



Andrew Benson and Laetitia Sonami talk about design, technology, and painting.

ANDREW BENSON: I feel like when I discovered what you were doing in your class, that people were working with interactive objects and sound, I got really excited, because there were sensors, and interaction with computers, and creating spaces. I knew that you use this really sophisticated technology in your work, but I didn't know that there was any way for a student to get access to it here at the Art Institute. The Design+Technology department is still kind of under the radar here.

LAETITIA SONAMI: You know, the department is still very new, it's still being formed, which is an advantage for students like you who are really into specific ideas dealing with technology. You are actually influencing the direction that the department is growing.

AB Definitely, that was what I discovered when a couple of other students and I formed the Art and Technology club. We started talking about things we wanted to do, and we discovered that the department was really open to our ideas, and that was really empowering to me as a student. I was used to pretty much keeping my head down, just going about my own business, when all of sudden the department wants to know what I think about which direction it should go in. I'm not even a digital studies major, but I can say "I think there should be this kind of space on campus, these kinds of classes," and people listen.

LS The Art and Technology group is really helpful. If students want to come and just be fed a program it might be kind of frustrating, but for those who want to get involved and design their own course of study, it creates a sense of community and purpose.

AB Oh yeah, it's much better; that was another kind of agenda we had in Art Tech, because the nature of digital work is very isolating, you get the feeling that you are working alone. But then you realize that there are all these other people doing the same thing and a community can be formed around it. And you can feel it in the DMS [Digital Media Studio], people come and hang out and talk to each other. It feels more like a studio now.

LS I think that now we that we have started to create regular events, like the Art and Technology lecture series, people are more aware of the department. People tend to think that digital media are just tools, that there are no aesthetics, but as they start seeing that good work is coming out of the department, then they start forming a critical awareness about it.

AB When I first started doing interactive work there were only about two other students I could talk to about it, and their critical understanding of what was going on was really limited. There is not a lot of critical writing on interactive media—Marshall McLuhan, basic stuff like that—not like painting or sculpture, these fields that have such a history. I found myself in a situation where I had to define my own aesthetic from the ground up, without any historic grounding to fall back on. But I think there are more and more students now who can talk about it, can put into words their feelings about a specific piece, or how it interacts.

LS A lot of students have only had one or two computer classes, so it's understandable that the range of skill is varied. Some people just want to





Laetitia Sonami teaches sound and interactive technology.

learn how to use Photoshop as a tool, which is okay, but others are interested in experimenting, seeing what they can find for themselves.

AB I feel like I learned a lot in your interactive programming class, but I need another year of classes to really get creative with it. Now that I've learned the tools, I'm ready to go beyond the technical skill part.

LS I think more students are realizing that there is a lot of possibility in digital media.

AB I've noticed that since I've been working with this, more and more people have been coming up to me and saying, "Wow, where did you learn how to do that? I want to learn how to do that—"

LS Yeah, you should get a teaching job, you are always showing everyone how to do things....

AB —and slowly there is this group of students who are getting curious, coming around. You know, I'm a painting major, and the students I'm talking about are not digital majors, they are painting or printmaking or photo. They are looking to try something new, and that's the point. One of the reasons I chose to come here is this attitude towards experimentation, this possibility of making your own way through this open field. That's something I hope the department can hold onto while they are building up new things.

LS Do you show your digital work to your painting teachers?

AB Well, I've kind of been keeping it separate. I've shown things to some of the students in painting studios and it's like "Whoa, I had no idea you could do that." But it's still two separate worlds. I'm trying to figure out a way to bridge the gap. I have gotten a lot of support from faculty for doing experimental work, I think that there is room there

for crossover, I just haven't really found that there are that many similarities. They are both coming out of the same aesthetic—mine—but they are still very different mediums.

LS It is kind of hard to overlap, it's not like the visual elements are the same, your digital work is more performative.

AB I'm sure there is a crossover point, and it is going to get easier to find.



ANDREW BENSON



Amy Bark completed the BFA program in 2004.



Amy Bark and Stacy Garfinkel talk about the influence of Liberal Arts classes on studio work.

STACY GARFINKEL: It's wonderful to have this conversation at the end of your three years here. In our work together—in class, in our collaborative project, and in your role as a writing tutor, I've had a chance to see the ways your writing and studio practices have evolved and how you've made such meaningful connections between your Liberal Arts classes and your studio work....

AMY BARK: The Liberal Arts classes I took at SFAI were a pleasant surprise; I found most of the course material fascinating, and the faculty are really interesting people. I've enjoyed working closely with you in our many roles. Overall I think that the Liberal Arts classes and material gave me things to think about, opened my perspective of the world around me. I took that experience back to my studio. It was not a direct A to B situation with me, but a subtler shift in the way I thought and processed information.

SG Our work together in the *Artists and Cities* class comes to mind. It was wonderful, in the context of a composition class, to also have the opportunity to leave the classroom for the city at large and to have a chance to work together with [artist] Lee Walton and the San Francisco Bureau of Urban Secrets. To see how Italo Calvino's *Invisible Cities* [the anchoring text for the class] inspired our collaborative game and performance piece, *Ambulatory Gambit*, was magic. Especially to show how it shifted participants' perceptions of the neighborhood and the urban world.

AB Yes, that project was fun. It was good for me to get out of the classroom and have some hands-on with other artists working on similar themes. For me, the project was about trying to allow that shift to happen for other people. It animated those questions we had been asked to think about in class: "What makes a city, park, or space? What is it and how can we as artists envision it differently?"

SG When I think about your development and intellectual growth as a writer and thinker, I see it as a kind of freedom—not a freedom from technique, but a freedom or ease that comes through or from technique. You've now got the critical thinking and writing tools that allow you to approach a problem or a concept and turn it around in your head (and hands)—and to recognize and craft persuasive arguments. Writing and critical thinking are primary means of engaging and interpreting the world—I see that feeding into your studio work and I know it's been a process....

AB That body of work is all about process. It came about because there was one semester that I took three Liberal Arts classes that all had me thinking a lot. I became so overloaded with ideas and concepts that I found myself stuck in the studio. I was writing in my journal every day about the creative process and how ideas form and transform. Eventually I had to produce photographs for my studio class's final critique. So I used the written explorations about the creative process to make a series of self portraits.

SG The way the words—the snippets of thought—not only illuminate but fragment and consume your body in the photographs gives form to the idea of overload you're describing. The images unsettle the ideas of clarity and enlightenment intimated by the title "Words of Light." The work at its heart is about the fragment, the part, the effort to piece things together. Your body can only





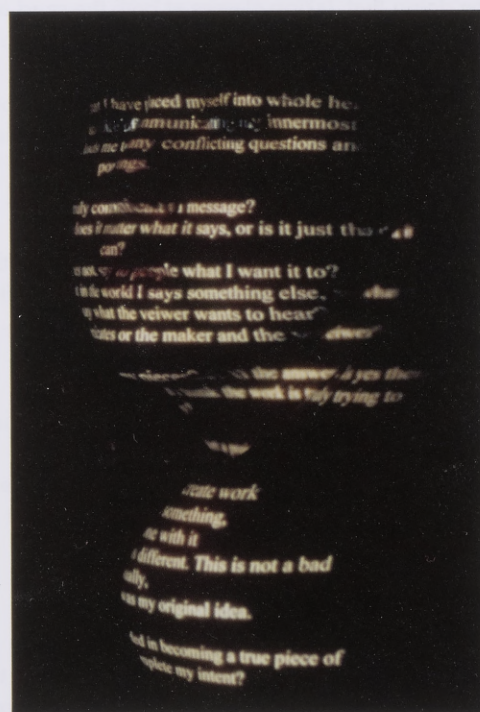
Stacy Garfinkel teaches in the Liberal Arts department and is coordinator of the Writing program.

be made out through the text, and at the same time the ideas in your journal deform and re-form as they wrap around the surfaces and contours of your body. I'd say though even with this sense of your being overwhelmed, the viewer also glimpses a real energy. It's not as if you're resigning yourself to this state of affairs. To the contrary...you grapple with it and work your way through it.

AB You're right about the idea of wrestling with the fragment and all the bits of good ideas circling about. When you're in school you become saturated with new concepts and arguments about the way the world works. I found that I had so many ideas that I was struggling with, that it was hard to see my creative self/message with clarity. So instead of trying to achieve clarity I decided to show the fragments, and how I felt lost in the dark with only glimpses of vision. I think that body of work made it easier to allow my arguments to appear.

SG That's what I'm struck by when I look at your artist's book, *Serenity and Grace*. It's the elegance of the argument that leaps out at me. The excess of words from the earlier photographs of your journal on your body has been distilled beautifully. It's a lean and elegant elegy, unflinching, spare, and ultimately haunting....

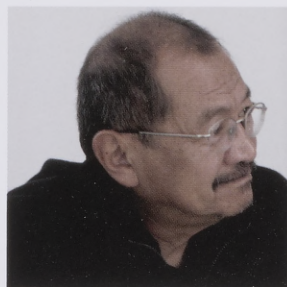
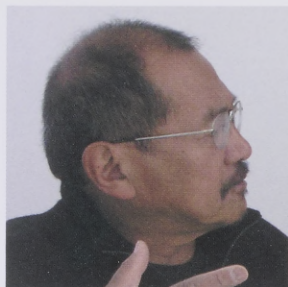
AB Thank you! That book was a real challenge. It is a collection of portraits and figure studies documenting my aunt's struggle with breast cancer. I took hundreds of images over five years, and then I distilled it down to a total of twenty images. I see how it's like writing a paper, in a way, because ultimately what you have to do is get it all out first and then go back and edit until you have a clear argument.



AMY BARK



Carlos Villa has been teaching painting at SFAI since 1969.



## Carlos Villa and Anne M. Yoch talk about her experience as a teaching assistant.

ANNE M. YOCH: I started out here just taking the grad painting classes, but then I realized that it wasn't enough. So I started taking classes in new genres with Tony Labat and Trisha Donnelly, and by doing that, taking classes at both the grad and undergrad level, I was exposed to artists who were making paintings, and artists who were making videos, and I learned how to talk about both of them. In some ways I feel like I double majored, because I know all the new genres students, I know all the painters, and I can talk to all of them. That was also a great thing about teaching the Interdisciplinary Collage class with you, being able to talk to students about all different kinds of work.

CARLOS VILLA: Your experience in different media was really useful. It was a large class and students were doing all kinds of work, and we couldn't help but be affected by their spirit. We were both doing things in our own studios that were inspired by the students, not so much in content, but in taking jumps or leaps to new territories.

AY One of the main reasons I wanted to come to this school was that the faculty are supportive of interdisciplinary work. There were times when I was a little confused, trying video, performance, but the experience of working with other faculty was really good, and I think it has had a big influence on my painting.

CV I think my old friend Tricia Donnelly has played a big role in your studies here. When she came on the faculty I remember telling you that you really had to work with her, she was in the Venice Biennale, she went to Yale, she was at UCLA, she's young, she has a lot to offer. That was a kind of finishing school for you.

AY I think working with you as your TA was also really important, because you really threw me in there; you allowed me to teach, to lead critiques, I felt that we were teaching the class together. We even worked on the syllabus together before the class started, the projects that we would be doing. I think that the fact that the class ended up being larger than we had imagined was a good thing, because people really got involved with each other. Another good thing was that we had freshmen, seniors, people over forty and under twenty, such a range of age and from different disciplines! I think that also created an amazing dynamic. I really didn't expect you would let me get involved so directly. You let me work one-on-one with the students, give tutorials; you really trusted me, which was amazing.

CV You had a great resume. You were a manager of a bar, and you were magna cum laude at Tyler, and I thought "this is ok, this is good work experience." The magna cum laude meant a lot to me because it said that you had a lot of discipline, and having worked in a bar myself in New York for six years, I know that you have to be resilient, you have to be able to watch people and see things before they start occurring. In a class I try to allow everybody to be a resource for each other, I try to sense what everyone can offer everyone else. With the interdisciplinary collage class and all the different media, some people would say "I can do this, I can do that," and people start getting together, sharing skills. Every class has its own dynamic, its own chemistry. It's not just giving form to ideas. The written reasons are important, too, as part of the process.





Anne M. Yoch (MFA 04) was the teaching assistant for Villa's class, *Interdisciplinary Collage*, in Spring 2004.

AY I think the raisons had a lot to do with the strength of my work now, and working with you and Tricia Donnelly—it has all helped me a lot. I'm not the best writer, but I'm a lot more comfortable with it now, having looked at and worked with other people on their writing. Being one step removed helps a lot. I think it was really good that they took complete responsibility, they took most of it very seriously.

CV They were working for themselves, and for the other students, not for you and me. They were looking to the person who gave them crap in the last critique, to see what they thought about what they were doing now. I think that once students establish where they're coming from, and writing the raison, and thinking in terms of what they are doing, how one piece leads to another, it ends up being about selectivity. Cezanne said something I really like: "all art is selected detail" and I think that is a very incredible statement. When you select your details, the things that mean something to you, how do you make the connections between them? How do you compose it? In class we would talk about the effectiveness of a piece, in terms of all the things you put into it, and how you allow the viewer a clear path through all these things. How does the viewer read it? How effective is it? The raison brings it all out into the open.



ANNE M. YOCH



Ana Fernandez completed the BFA program in 2004



Ana Fernandez and Dewey Crumpler talk about issues of gender and politics in her painting.

DEWEY CRUMPLER: I've been looking at your work for the past few years, and I know that you've been working with other professors, too. Where do you think your work is going now?

ANA FERNANDEZ: My work keeps evolving. My teachers were very open to my initial ideas. I knew I wanted to take a stance about what I represent culturally, as a person raised in Mexico and the United States, and also as a woman. Who is my role model? The CEO or housewife or...? I wasn't sure what I represented so I kind of collaborated with several teachers, and I created this hybrid: the CEO cleaning the bathroom, scrubbing the toilet wearing a cocktail dress. I slowly incorporated other aspects, such as what is out there commercially, how women are represented in advertisements. Now I'm taking it a little bit further. My new work is going to be more political, using the actual border, between TJ—Tijuana—and San Diego, incorporating that into the images as well, working with that double standard.

DC The politics in your work, that's important to you. You do make a statement in the kinds of inquiries you make that wind up being obvious to a viewer. How does that work out for you? Is there a certain kind of didacticism, a certain ambiguity, wrapped in with this political undercurrent?

AF I think ambiguity plays a big part and humor plays a huge role.

DC Particularly humor!

AF I don't want to hit people with this political vision, make them step back, but I don't want to spoon feed them either. So, I try to make it an undercurrent. What is the label on the bottle? Why is her back to you? There are these mysteries. I want to make the viewers think, to be able to place themselves within the image, and ask "Why is she staring away from her chore, why is she never facing out, is she just showing us her ass or what?" All these questions came out in critiques....

DC So were critiques important, did they help to guide you through your explorative process?

AF I think they were vital. I want to have an audience for these paintings. I don't want to make it so personal that it only reads to me. I want it to be accessible not only to Mexican-Americans and women, but to everyone. I've received a lot of good comments from men.

DC So the gender element in your work is important to the overall subject of the work. But is it or is it not the very thing that becomes the center of the work? Does the subject take a feminist point of view?

AF I think it's definitely feminist. I don't mean to demean any gender, it's just self-acknowledgement, self-empowerment. It has meaning for everyone, this glorified position for women.

DC In your new work, are you going to be looking more at the relationship to advertising?

AF I'm sure I am influenced—battered—by advertising images, things that are geared towards women, cleanliness around the house, all these products. I was not consciously using this in the paintings, but, from the feedback I was receiving from other students, I realized that this





Dewey Crumpler teaches painting

is a huge topic. So I've kind of embraced it and dealt with it. Now I'm gearing more towards the politics, and combining it with the advertising issues, but not making it so important overall.

DC I've known students in the past, people like Iona Brown, who were concerned with issues of race and gender. She is now using an Asian-African-American-Hip-Hop, very contemporary attitude in expressing these forms and is using a traditional Japanese painting technique. Early on, her work was extremely didactic, which is to say that she was relying on some very loaded images in the culture. Now her work has become much more sophisticated because she is making as biting a commentary, but it is opening up much more broadly. It can't be pinned down into any one particular order, so it works on several different levels. I think that is more interesting: when a work doesn't provide simply one meaning.

AF There's not the immediate reaction...

DC You can go back several times and find something else. When paintings open up that possibility, they work in a way that is really deeply personal, and therefore deeply suggestive, important in a broad way.

AF I think that one of the strengths in painting is the element of surprise, the revelation that comes from seeing a painting over and over, and every time you come back and look at it there is something else.

DC It's like any great meal or any great reading: as you come to it at various points, it opens up for you and it continues to open, and every opening is a particular kind of revelation. Subject matter is only part of that process; the other part is how you get from here to there, and it's that part of it that I want painting not to lose.

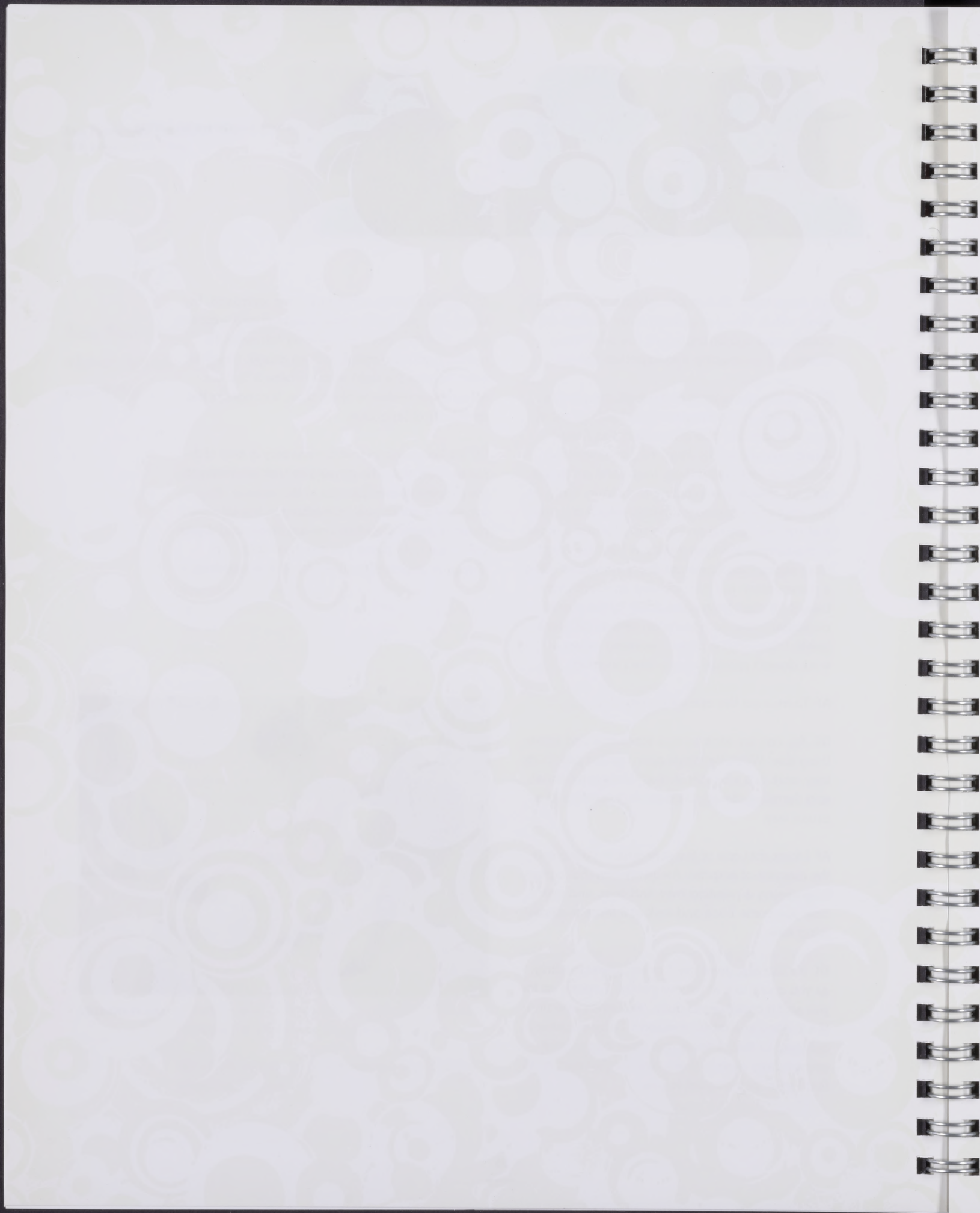
AF Painting has an advantage over language. In language, you have certain sayings and expressions, but they don't necessarily translate. In painting, you can speak with an image, you don't need to have the right words. There is that universal transcendence of emotion, it conquers the specificity of language.

DC It's like music in that the imagery is part of it—not it—part of it. The physicality that you bring to the process comes through in the surface. It's something ephemeral, something in the air—the music is there, the vibrations are there, and if you are in the right place you can hear them. I'm always in search of that when I look at painting.



ANA FERNANDEZ











# History



**1871** The **San Francisco Art Association** (SFAA) is founded, open to men and women, artists and non-artists, for monthly dues of \$1.

< **1873** The **California School of Design** (CSD) is founded by SFAA, and opens in February 1874 in the SFAA offices at 313 Pine Street.

**Virgil Macey Williams**, a landscape painter, is the first director; students are required to be at least 14 years old. About 40 students are enrolled, most of them women.

**1877** SFAA and CSD move to new quarters above the California Market at 430 Pine Street, next to the Bohemian Club.

**1880** **Eadweard Muybridge** presents a lecture at SFAA demonstrating his new invention, the Zoopraxiscope. It is the first public showing of a moving picture.

< **1885** A group of women artists including several graduates of CSD—in response to the men-only Spring Shows sponsored annually by SFAA—holds the first women-only exhibition.

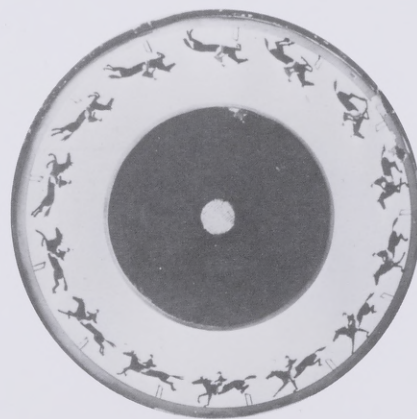
**1890** Canadian **Emily Carr** moves to San Francisco to begin three years of study at CSD. In 1978 the Vancouver School of Art is renamed the Emily Carr College of Art.

**1893** SFAA and CSD move to the former mansion of Mark Hopkins on Nob Hill; the school is renamed the **Mark Hopkins Institute of Art**, and is eventually moved to the

< remodeled stables.

**1906** Fire following the earthquake destroys both the mansion and the school. A number of faculty leave for extended visits to Paris.

**1907** Faculty member **Frederick Meyer** leaves to found the School of the California Guild of Arts and Crafts in Berkeley, now known as the California College of the Arts.



Eadweard Muybridge, hand-painted disc for zoopraxiscope, Kingston Museum, Surrey, UK

Emily Carr, *Kispiax Village*, 1929, oil on canvas, Art Gallery of Ontario, Canada

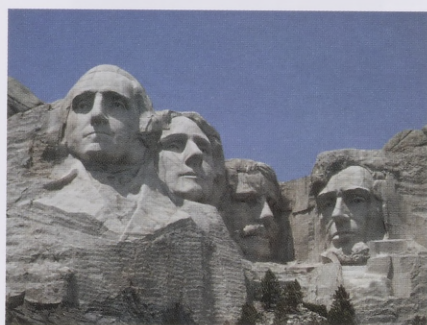






Arthur Matthews, *Monterey Pines*, n.d., oil on canvas  
Gottardo Piazzoni, study for *California Symphony* cycle, oil on canvas, Fine Arts Museums of San Francisco

Sargent Johnson, *Forever Free*, 1933, polychrome wood, San Francisco Museum of Modern Art



**1907** A new building is completed > on the site of the old mansion (where the Mark Hopkins Hotel now stands) and the school is renamed the **San Francisco Institute of Art**.

< **1915** The Panama Pacific International Exhibition opens in San Francisco. SFIA faculty **Arthur Matthews** is the only San Francisco artist given a mural commission. After the fair, the Palace of Fine Arts is given to the SFAA for exhibitions.

**1916** The school is renamed the **California School of Fine Arts (CSFA)**.

**1926** CSFA moves to its current > location at 800 Chestnut Street, in a new building designed by **Bakewell and Brown**, architects of City Hall, Coit Tower, and many landmark buildings in the city.

< **1927** Alumnus **Gutzon Borglum** begins work on his very large-scale public sculpture, Mt. Rushmore.

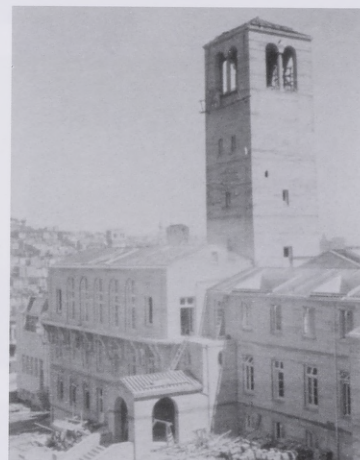
**1931** Alumnus **Henry Kiyama** publishes *The Four Immigrants Manga*, the first graphic novel published in the U.S.

**1931** Mexican muralist **Diego Rivera** > paints *The Making of a Fresco Showing the Building of a City* in the school's gallery. CSFA faculty **Ralph Stackpole** and others assist Rivera.

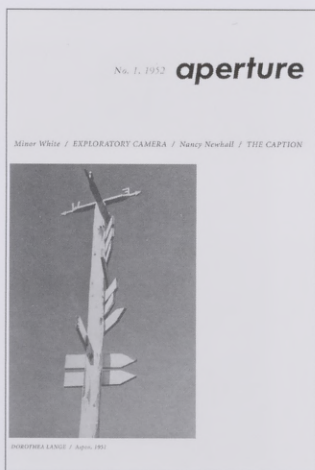
< **1932** A series of murals by **Gottardo Piazzoni**, former student and faculty at CSFA, is installed in the new San Francisco Public Library.

**1933** Faculty **Ralph Stackpole**, > along with **Bernard Baruch Zakheim**, asks the Works Progress Administration (WPA) to fund a series of murals for the interior of the new Coit Tower. This project becomes the prototype for the agency. Most of the artists employed are faculty or students at CSFA, including **Maxine Albro**, **Victor Arnautoff**, **Ray Bertrand**, **Rinaldo Cuneo**, **Mallette Dean**, **Parker Hall**, **Edith Hamlin**, **George Harris**, **Robert B. Howard**, **Otis Oldfield**, and **Frede Vidar**.

**1933** Alumnus **Sargent Claude** > **Johnson's** *Forever Free* is featured in an exhibition in New York at the Harmon Foundation. Johnson was one of the first African-American artists from California to achieve a national reputation.







1938 Alumna **Louise Dahl Wolf's** > photos help define a new American style of "environmental" fashion photography that is wholesome yet sophisticated. She works for *Harper's Bazaar* from 1938 to 1958.

< 1940 Alumnus and faculty **John Collier** begins photographing for the Security Farm Administration.

1945 **Ansel Adams** founds the first fine art photography department at CSFA. Faculty include **Dorothea Lange, Imogen Cunningham, Minor White,** and > others.

1945 **Douglas McAgly** becomes > director of CSFA and makes the Bay Area a hub for abstract expressionism. He hires painters **Clyfford Still, Hassel Smith, David Park, Elmer Bischoff,** and **Richard Diebenkorn,** as well as inviting New York artists **Mark Rothko** and **Ad Reinhardt** to teach summer sessions. >

< 1948 Studio 13 Jass Band is playing regularly, with **David Park** on piano, **Wally Hedrick** on banjo, **Elmer Bischoff** on trumpet, and **Douglas McAgly** on drums.

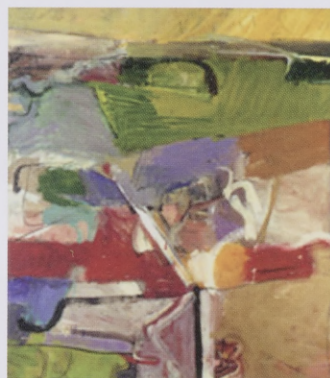
1947 **Sydney Peterson** teaches the first film course at the school. The class produces the film *The Cage*.

1949 Collage artist **Jess (Collins)** renounces a career as a plutonium developer and enrolls as a painting student. In 1953 he, along with his partner, poet Robert Duncan, and painter Harry Jacobus, starts the King Ubu Gallery at 3119 Fillmore Street, an important alternative space for art, poetry, and music. >

1949 CSFA hosts the Western Roundtable of Art, with **Marcel Duchamp, Frank Lloyd Wright,** and **Gregory Bateson** as participants.

< 1952 Faculty **Minor White** becomes the first editor of *Aperture* magazine. Faculty **Dorothea Lange's** work appears on the first cover.

1954 Poet and CSFA faculty member **Jack Spicer** opens the Six Gallery with five students in the King Ubu space. The "six" were **Wally Hedrick, Hayward King, Deborah Remington, John Allen Ryan,** and **David Simpson,** plus Spicer, who hung his poems for the opening show.



Louise Dahl Wolf, *Untitled*, c.1943, contact print from unpublished scrapbook, SFAI

John Collier, *Chapel Near Penasco, New Mexico*, 1943

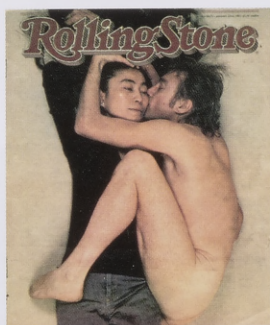
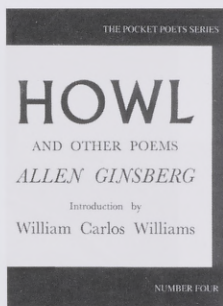
Elmer Bischoff, *Couple*, 1960, oil on canvas, collection Adeline Landis Bischoff

Richard Diebenkorn, *Berkeley #23*, oil on canvas, University of California Berkeley Art Museum

David Park, *Rehearsal*, 1951, oil on canvas, Oakland Museum of California Art

Jess, *Tricky Cad, Case 1*, 1954, newsprint collage book, Whitney Museum of American Art, New York





Joan Brown, *Fur Rat*, 1962, mixed media, University of California Berkeley Art Museum

Wally Hedrick, *Anger or Madame Nhu's BBQ*, 1959, oil on canvas

Dave Getz, *Can Somebody Please Tell Me Why Love Is Like a Ball and Chain*, 2001, screenprint

Victor Moscoso, *Neon Rose #12 (Chambers Brothers)*, 1967, color lithograph

Bruce Nauman, *Study for Holograms* (detail) 1970, University of California Berkeley Art Museum, © Artists Rights Society, New York

Sam Tchakalian, *Red Clay*, 1984, oil on canvas, Modernism, San Francisco

Paul McCarthy, *Blue Helmet, Blue World, Blue Void*, 1969, performance at SFAI

< **1955 Allen Ginsberg** gives the first public reading of *HOWL* at Six Gallery, during alumnus and faculty **Fred Martin's** exhibition, *Crate Sculptures*.

**1955 Joan Brown** begins studying > at CSFA and meets **Manuel Neri** in 1956. After graduating they both join the faculty.

**1958 Jerry Garcia**, lead guitarist and vocalist for The Grateful Dead, studies with **Wally Hedrick** and **Elmer Bischoff**.

**1959** Faculty **Wally Hedrick** and **Jay DeFeo** are included in *16 Americans* at the Museum of Modern Art, New York. Hedrick paints a series of anti-war paintings and stops teaching as a protest against the Vietnam war. He is fired.

< **1961** Graduate student **Dave Getz** runs the school cafeteria; he returns in 1965 to teach. In 1966 becomes the drummer for Big Brother and the Holding Company. In 1969 he joins Country Joe and the Fish.

**1961** The school is renamed the **San Francisco Art Institute (SFAI)**.

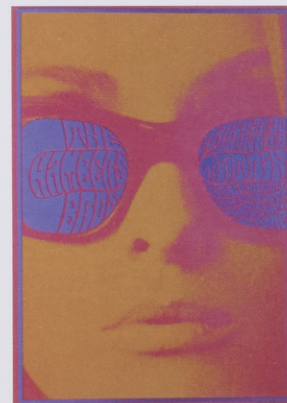
**1966** SFAI gallery organizes an exhibition of rock and roll posters, with work by students **Victor Moscoso**, **Stanley Mouse**, and **Wes Wilson**.

< **1966** Sculptor and conceptual artist **Bruce Nauman** begins teaching at SFAI, and filmmaker **Peter Hutton** is one of his students. Fellow faculty **Jack Fulton** photographs Nauman making faces.

**1966** Abstract painter **Sam Tchakalian** joins the faculty and is a major force in the painting department for the next thirty-five years.

< **1968 Annie Leibovitz** begins photographing for *Rolling Stone* magazine while still a student and becomes the magazine's official photographer in 1973.

**1968** Student **Paul McCarthy** > begins a series of performances called *Instructions*, such as, "Run down a hill. The angle of the hill should increase so that one has the sensation of falling." McCarthy becomes well-known in the 80s for his gross but hilarious performance videos.





Ruth-Marion Baruch, *Free Huey Rally*, Manzanita Center, Marin City, August 22, 1968.



< **1968** Alumni **Ruth-Marion Baruch** and **Pirkle Jones** document the early days of the Black Panther Party in northern California, and the photographs are exhibited at the de Young Museum.

**1969** A new addition to the building by **Paffard Keatinge Clay** adds 22,500 sq. feet of studio space, a large theater/lecture hall, outdoor amphitheater, galleries, and cafe. >

< **1969** **Jay DeFeo's** painting *The Rose* is installed in the McMillen Conference Room. The painting remains at the school until acquired by the Whitney Museum of American Art in 1995.

**1971** **Larry Jordan** invites **George Kuchar** to join the Filmmaking department faculty, which includes **James Broughton**, **Bruce Baillie**, **Gunvor Nelson**, and founder **Robert Nelson**. >

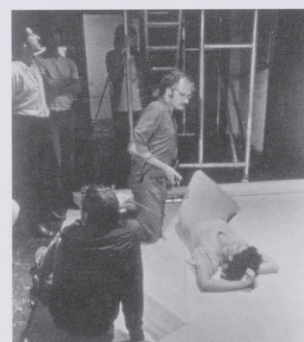
< **1971** In his *Inside the Harlequin* series faculty **Howard Fried** anticipates Matthew Barney's work of twenty years later. In this series of videos, presented in multi-screen projections, Fried scales the walls of his studio with the help of suspension wires and harnesses.

**1971** Students **Prairie Prince** and **Michael Cotten** perform *Ascension of the Motherload* in the SFAI auditorium, their first performance as the Tubes. Their *White Punks on Dope* becomes a hit single in 1975. Prince continues as drummer for the Tubes, Jefferson Starship, and Todd Rundgren. Cotten designs events such as the Atlanta Olympics and Superbowl XXX, and tours by Britney Spears, 'NSync, Michael Jackson, and others. >

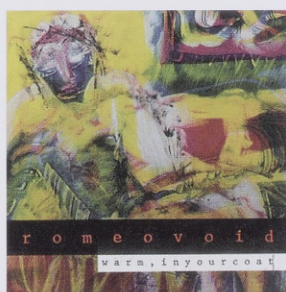
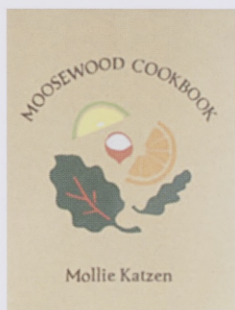
< **1971** Alumnus **Win Ng** co-founds Taylor & Ng, the first specialty kitchen store, focusing on Asian cooking and utensils.

**1973** Performance artist **Linda Montano** walks on a treadmill for three hours outside the entrance to the school, telling the story of her life. She returns over the next thirty years to teach and lecture. >

< **1976** Militant activist, philosopher, and writer **Angela Davis** joins the faculty to teach aesthetics.







Debora Iyall, cover art for *Warm in Your Coat*, 1992



**1976** Alumnus **Brent Sikkema** opens a gallery in Boston. In 1989 he moves to New York and founds Wooster Gardens, which becomes Brent Sikkema Gallery in Chelsea.

< **1977** Alumna **Molly Katzen** publishes the vegetarian *Moosewood Cookbook*, which she also illustrates. The cookbook becomes one of the top-ten best-selling cookbooks of all time. She publishes ten more in the following years.

**1977** Faculty **Sharon Grace** is West Coast coordinator of *Send/Receive*, in which artists in the SFIA lecture hall and in front of the World Trade Center in New York use a NASA satellite link to create a transcontinental performance.

**1977** Alumnus **Don Ed Hardy** opens Tattoo City in San Francisco's Mission district, pioneering the style of fine-line black and grey tattoos. By 2004 he publishes twenty books on the art of tattooing.

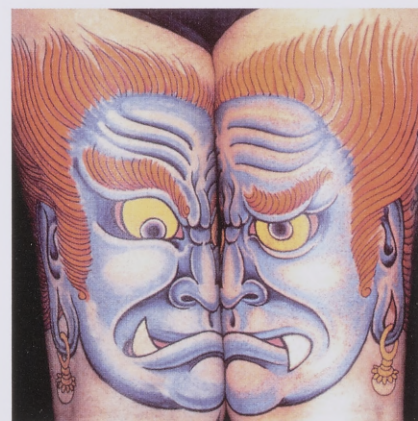
< **1978** SFIA is one of the centers of the Punk music scene, with students **Freddy (a.k.a. Fritz)** of the Mutants, **Penelope Houston** from the Avengers, and **Debora Iyall** and **Frank Zincavage** from Romeo Void, whose *A Girl in Trouble (Is a Temporary Thing)*, hits 35 on the Billboard singles chart. A Punk wedding is held in the courtyard.

**1979** Students **Tony Labat** and **Bruce Pollack** perform as contestants on the television program, *The Gong Show*.

**1979** Survival Research Laboratories, founded by student **Mark Pauline** in 1978, begins staging performances of ritualized interactions between machines, robots, and special effects devices. Other SFIA students participate as technicians.

**1981** Alumna **Betsy Sussler** founds *Bomb Magazine* in New York as a forum for the discussion and display of work by emerging and established artists, writers, actors, directors, and musicians.

**1984** Alumna **Roxanne Quimby** begins selling items made from beeswax. She builds the crafts business into Burt's Bees, a leading natural personal-care line.







1984 Kathy Acker's novel *Blood and Guts in High School* is published. She joins SFAI faculty several > years later.

1985 *The Color Purple* premieres, with screen adaptation written by alumnus **Menno Meyjes**.

< 1987 Alumnus **Robert Gamblin** launches a new line of high-quality and environment-friendly oil paint.

1990 The performance work of noted alumna **Karen Finley** (and others) sparks national debate when a grant recommended by the National Endowment for the Arts is vetoed by the NEA Chairman.

< 1992 The Clarion Alley Mural Project (CAMP) is established by a volunteer collective of six Mission residents, including alumni **Aaron Noble** and **Rigog2**. Clarion Alley becomes a key site for the development of the aesthetic known as the Mission School. In 2002, alumna and faculty **Kristin Calabrese** uses the alley as a teaching studio.

1993 Alumna **Kathryn Bigelow** directs three episodes of the television program, *Homicide*, and a mini-series, *Wild Palms*. Her film *Strange Days* premieres in 1995.

1996 Faculty **Doug Hall** receives > the American Academy in Rome Prize, with a year's residency in Rome.

< 1997 Alumni **David Ireland** and **Roberto Juarez** both receive the American Academy in Rome Prize.

1997 Ten of 77 artists included in the Whitney Biennial are SFAI alumni.

1998 **Devendra Banhart** enrolls at SFAI, and starts writing songs while enrolled in **Bill Berkson's** poetry class.

1999 Alumni **Barry McGee** and > **Jason Rhoades** are included in the Venice Biennale.

1999 Alumnus and faculty **Tony > Labat** leads a travel/studio class to Havana, Cuba, the first in a series of exchanges with the Instituto Superior de Arte (ISA).



Aaron Noble and Rigog2, *Kaboom*, mural collaboration, 1992, San Francisco

Doug Hall, *Teatro Comunale, Modena 2*, 2002, C-print, courtesy Rena Bransten Gallery, San Francisco  
Roberto Juarez, *Green Circulation*, 2004, acrylic and rice paper on canvas, © Roberto Juarez. Courtesy Robert Miller Gallery, New York

Barry McGee, *Untitled*, 1998, installation, courtesy Altoids Curiously Strong collection and Gallery Paule Anglim, San Francisco

Tony Labat, *Cuba Circus (Proyecto Circo)*, 2003, Havana Bienal





Paul Kos, *Pawn* (detail), 1991, 2,500 magnetic chess pieces, steel, and wood, collection of the artist, courtesy Gallery Paule Anglim

Michael Light, *100 Suns: 021 Climax*, 2003, pigment print on aluminum

> **2000** Alumni **Sharon Lockhart**, **Paul Pfeiffer**, and **Kathryn Sherwood** are included in the Whitney Biennial, and Pfeiffer is awarded the "best in show" Bucksbaum Prize.

< **2001** Students from SFAI take part in NASA's Zero Gravity Student Flight Opportunity, spending two weeks in Houston conducting experiments on NASA's KC-135 Turbojet. Students also worked with NASA in 1999 and 2004.

< **2001** Alumnus **Rob Reger**'s company, Cosmic Debris, produces the first *Emily the Strange* graphic novel, published by Chronicle Books. Oopsy, another Cosmic Debris character, is the creation of alumnus **Brian Brooks**.

> **2002** The work of MFA student **Stom Sogo**, and alumni **Brian Frye**, **Peter Hutton**, **Margaret Kilgallen**, **Diane Kitchen**, **Luis Recoder**, and **Scott Stark** is included in the Whitney Biennial; with the exception of Kilgallen, all are filmmakers.

< **2002-04** At least 24 alumni > have solo museum exhibitions, including, **Anne Appleby**, **Burt Barr**, **Iona Rozeal Brown**, **Enrique Chagoya**, **Benjamin Chinn**, **Stephen Hendee**, **David Ireland**, **Roberto Juarez**, **Pirkle Jones**, **Paul Kos**, **Michael Light**, **Sharon Lockhart**, **Fred Martin**, **Elaine Mayes**, **Paul McCarthy**, **Barry McGee**, **Jason Middlebrook**, **Aaron Noble**, **Catherine Opie**, **Paul Pfeiffer**, **Tino Rodriguez**, **Jane Schriebman**, and > **Larry Sultan**.

**2003** Major film releases include the work of alumni **Lance Acord** (cinematography, *Adaptation*, *Lost in Translation*), **Menno Meyjes** (writer/director, *Max*), and **Kathryn Bigelow** (director, *K-19: The Widowmaker* and *Weight of Water*).

**2003** MacArthur "genius" awards in the visual arts are awarded to SFAI alumnae **Toba Khedoori** and **Liza Lou**.

**2004** Filmmaker and alumnus **Christopher Coppola** organizes and raises money for a new Hi-Definition Video laboratory on campus, dedicated to research and experimentation.

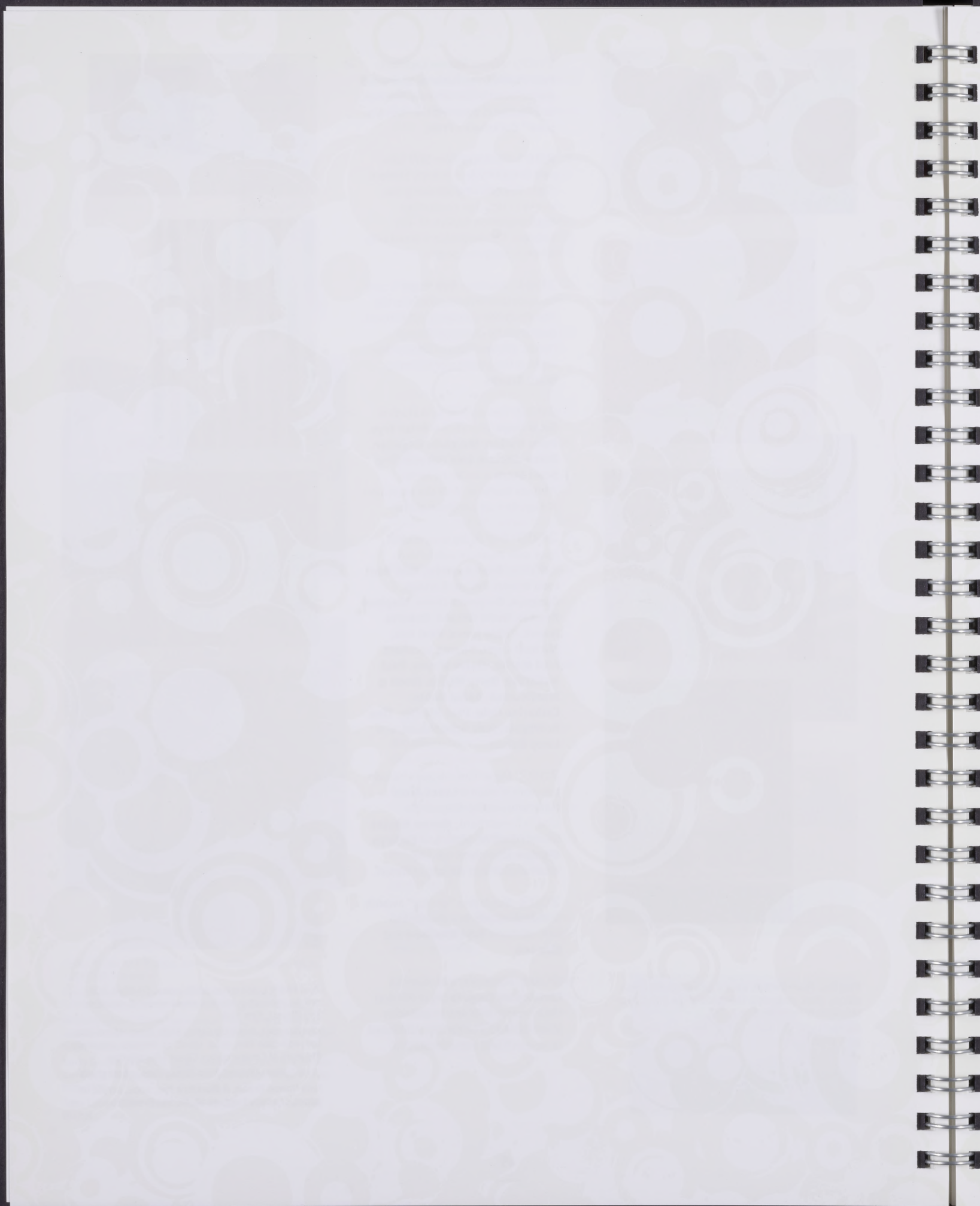


Paul Pfeiffer, *John:3:16* (still), 2000, CD-ROM, LCD screen, mounting arm and video element, courtesy The Project, New York

Luis Recoder, *Available Light: Shift*, 2001, 16mm double projection film, color, silent, 12 minutes, courtesy Museum of Contemporary Cinema Foundation

Larry Sultan, *Pictures from Home*, 1992, photograph  
Iona Rozeal Brown, *A Blackface #71*, 2004, acrylic on paper, courtesy Luggage Store, San Francisco











# Beyond the Classroom

You are an artist 24/7, and you need more than classes. SFAI gives you a wide range of programs, services, and support.

## CAREER DEVELOPMENT

Housed within the Office of Student Affairs, our career development staff is committed to supporting you in the exploration of your career choices and endeavors. Whether you need assistance with writing a resumé or artist statement, finding a job or internship, or researching fellowships and graduate programs, they are there to help you.

## STUDENT HOUSING

We offer a limited number of spaces for entering students in our campus-sponsored residences in the beautiful and historic Presidio, part of the Golden Gate National Recreation Area. You can also use our housing resource services to research and locate apartments in San Francisco and other parts of the Bay Area. We have a very active list-serve for students who are looking for off-campus housing.

## PERSONAL COUNSELING

Counselors are available to meet with you one-on-one to discuss personal or academic issues. You may meet with a counselor for up to 10 free sessions, and our counselors can make referrals to appropriate community resources if you seek additional counseling.

## STUDENT ACTIVITIES ON CAMPUS

Student Union is the governing body representing student interests and concerns. Recent student organizations sponsored by the Student Union include Latino/a Students; Moving Image Salon; African Collective Perspective; Artists for Social Responsibility; Women's Caucus for Art; Printmakers Club; ArtTech Club; and the Gardening Club.

## EXHIBITIONS & PUBLIC PROGRAMS

Named for the famous Mexican muralist and home to his mural *The Making of a Fresco Showing the Building of a City*, the Diego Rivera Gallery is a student-directed, year-round showcase for undergraduate and graduate exhibitions at the Chestnut Street campus. Swell Gallery at the Graduate Center serves the same purpose, and opening receptions are held every week at both locations. The Walter and McBean Galleries present exhibitions of work by contemporary artists, many of whom are also artists-in-residence or faculty. SFAI's lecture series have been consistently recognized as the Bay Area's best in the arts, with an average of two lectures per week each semester.

## INTERNSHIPS & APPRENTICESHIPS

An integral part of the Art Institute's mission is our ongoing commitment to creating relationships with prominent artists and arts organizations in the Bay Area and beyond. You will gain professional experience and contacts, and earn academic credit through internships with these organizations or through apprenticeships with artists.

## RESIDENCIES

Our students have a long history of participating in prestigious residencies including the Djerassi Resident Artists Program, the Headlands Center for the Arts, and the Skowhegan Summer Residency Program.

## DOMESTIC AND INTERNATIONAL EXCHANGE PROGRAMS

Our students take part in exchange programs with prominent schools of art and design around the world. You can spend one semester at another art and design school of your choice within the U.S. or Canada. International exchange opportunities are available for one or two semesters at prominent schools such as Ecole Nationale Supérieure des Beaux Arts in Paris, Bauhaus University in Weimar, and Gerrit Rietveld Academy in Amsterdam, based on availability at the exchange school.





STUDENTS JOHN BLANCO, ELIZABETH CHILES, ELIZABETH DI GIOVANNI, AVA JANCAR, AND CYNTHIA MARTIN ALL WORK IN THE SCHOOL'S WALTER AND MCBEAN GALLERIES. WE ASKED THEM TO TAKE SOME PICTURES AND WRITE ABOUT WHAT THEY DO WHEN THEY ARE NOT IN THE STUDIO. JOHN WAS NOMINATED BY THE GROUP TO BE THE WRITER.



sunday  
i phoned my old roommate to discover that our friend beth, soon leaving to study at yale, was having a farewell picnic in **stern grove park** and that the **san francisco symphony** would be performing a free concert, as part of the stern grove park free summer concert series.

monday  
i started my day at the school's **personal counseling center**. afterwards, i worked in the **walter and mcbean galleries**, part of my federal work study on campus. the two elizabeths, ava, cynthia, and i worked with two artists, clare rojas and richard berger, in collaboratively installing their shows. working during de-install and install are good times, more money earned, and perks like eating watermelon that security guard emma served us. thanks emma! after work cynthia and i walked down **columbus ave** to **citylights books** and then got dinner in **chinatown**. we stopped at a garage sale but didn't find anything.





tuesday

we all spent the day working on clare's installation. mostly we are touching up and painting the plywood panels that we have already attached to the walls. after work we went to the opening in the school's **diego rivera gallery** for pat klein's painting class. i hung out afterwards with antonio, who had work in the show.

wednesday

both installations are going well, the artists are pretty good to work with. richard berger has been teaching sculpture here for a long time. we finished installing everything and all that is left is the electrical connections for the motors that make them move and the lighting. the name of his show is "the third time i saw phyllis she exploded," which doesn't relate to any of the pieces but is very poetic, like his work. elizabeth c has just finished reading *the windup bird chronicle*, which would be a good title for one of richard's pieces. elizabeth thinks david lynch must have read the book before he made *mulholland drive*.

thursday

after work i went to the **mission cliffs indoor gym**. i've heard that paul kos, who teaches in new genres, climbs there, too, but i didn't see him. elizabeth c went out with monique and jessica to **zeitgeist** for a beer and to talk about their new studios at the **grad center**. moving studios seems like a huge pain, but she says it was good to talk about how it might not be so bad after all.

friday

the shows' **opening party** is jammed, lots of richard's former students, and clare has a pretty good following too. she sang some country western songs on the stage/sculpture we built for her, she calls herself peggy honeywell and wears a wig when she performs. she's going to have a show in new york at deitch projects, she's doing pretty well for being just out of school a year or two. after the opening i met up with cynthia to have dinner at her apartment nearby. she lives in a really nice place in the **marina district** as part of another job she has. the views are incredible. i read up on my board of trustees documents (i'm one of the student representatives) and after dinner cynthia





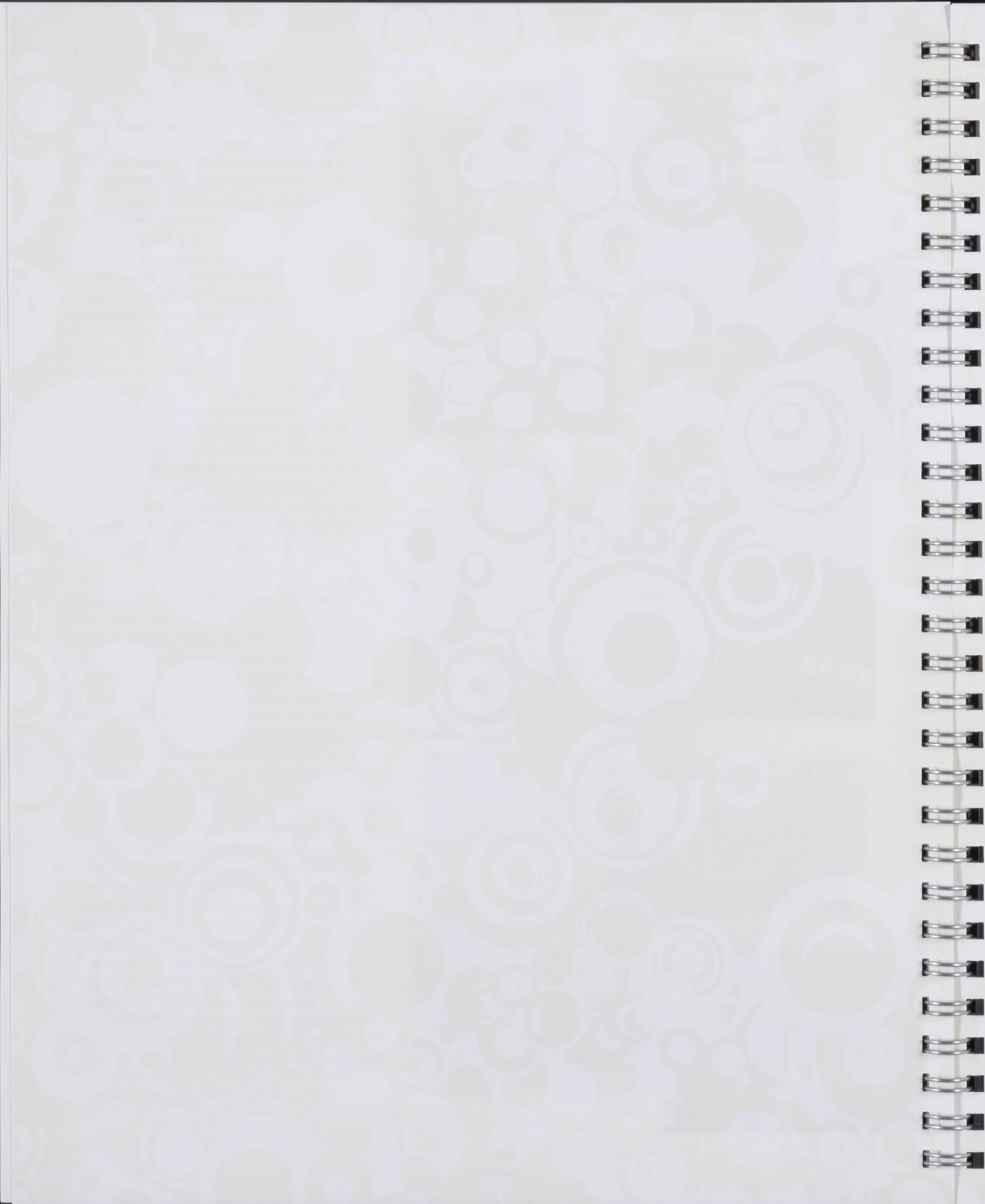


and i went to the monster drawing rally at **southern exposure**. there we were amongst many familiar faces and saw two people we knew drawing in the rally, caleb (bfa'03) and jason byars (sfai community education teacher). i spoke to jaren byers (mfa'03) who currently works at soex, and andrew, the owner of **adobe books**, which houses a unique gallery space called the **backroom gallery**. elizabeth c went to **sfmoma** to see the pipilotti rist and pop shows with justine (friday nights are the best at the museum) then they went to see *coffee and cigarettes*, the new jim jarmusch movie, at the **metreon cinema**.

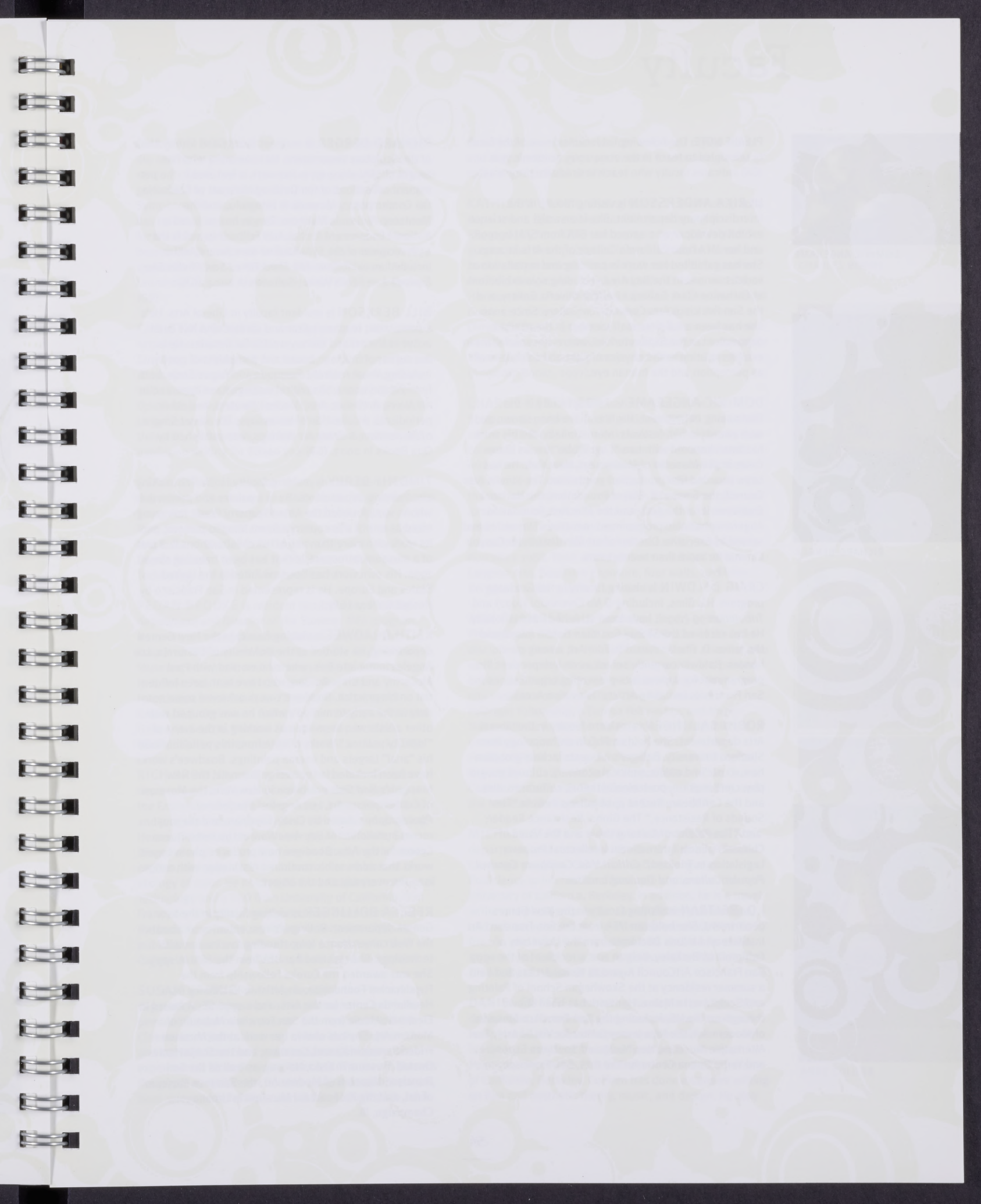
saturday  
this weekend is the climax of gay pride events occurring all over the city during the month of june. for three years now i've marched with friends in the dyke march that begins in sf's beautiful **dolores park**. this year's theme was a call to end racism. none of my gallery co-workers were interested in the parade this year. i got a great snap of brandy who had just dyed her hair ultra red.

sunday  
the two elizabeths and i hosted brunch at my house. brunch was good and later we walked through the **mission district**. on the way to catch the muni to **haight street** we passed **atlas cafe** and ran into josh herzog (bfa'04) wearing the sfai t-shirt. once on haight we went to **wasteland clothiers** so that i could sell some clothes i no longer wear. it took a little while to sell my clothes, and the elizabeths had time to go through the endless racks. we hopped on another bus to head to school. we got off at the bottom of the hill and decided to do a little research at the **maritime museum**. the entryway is a big stone sculpture relief by sargent johnson who went to sfai about a hundred years ago and was one of the first african-american artists to be famous. inside are really well-done exhibits that recreate the decks of great ships at sea. we walked back along the **wharf** and stopped to get free chocolate samples from the **ghirardelli chocolate factory** and snapped a picture to send to mom with **alcatraz** afloat in the distance before heading up the hill to school.







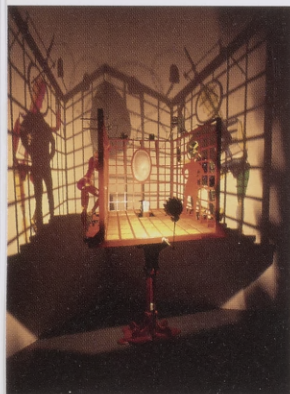




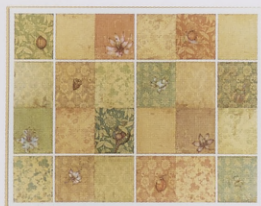
# Faculty



DOMINIC ANGERAME



RICHARD BERGER



TIMOTHY BERRY



KEITH BOADWEE

PLEASE NOTE: The following list includes most of the faculty scheduled to teach in the 2004-2005 academic year. (GR) indicates faculty who teach in Graduate programs.

ULRIKA ANDERSSON is visiting faculty in the Interdisciplinary department. She is an artist and science exhibit developer who earned her BFA from SFAI in 1998, and her MFA from California College of the Arts in 2000. She has exhibited her work in painting and installation at various venues in the Bay Area, including solo exhibitions at Catharine Clark Gallery, Lizabeth Oliveria Gallery, and the San Francisco Arts Commission Gallery. Since 2000 she has been a full-time staff member in the exhibits department at the Exploratorium, where she specializes in exhibits relating to the physics of light and color, as well as perception and the human eye.

DOMINIC ANGERAME is visiting faculty in the Filmmaking department. His films have been shown and won awards in film festivals internationally and his work has been honored with two "Cine Probe" Series showcases at the Museum of Modern Art, New York. He has been awarded film production grants from The Illinois Arts Council, the Samuel B. Mayer Foundation, the National Endowment for the Arts, and the Film Arts Foundation. Angerame has also programmed numerous film series and served as Executive Director of art film distributor Canyon Cinema for more than twenty years.

CRAIG BALDWIN is visiting faculty in the Graduate program. His films, including *O No Coronado!* (1992) and *Tribulation 99* (1991), have been screened internationally. He has received the SF Bay Guardian Goldie Award and the James D. Phelan Award in Film Art, among other honors. Baldwin currently serves as an independent film programmer for various arts-presenting organizations in San Francisco, including Artists' Television Access.

ROBIN BALLINGER is resident faculty in the Liberal Arts department. She holds a PhD in anthropology from Stanford University. Ballinger's interests include globalization, music and media, political economy, cultural geography, consumption, postcolonial theory, cultural studies, and the Caribbean. Recent publications include "The Sounds of Resistance," *The Global Resistance Reader*; and "The Politics of Cultural Value and the Value of Cultural Politics: International Intellectual Property Legislation in Trinidad," *Critical Más: Caribbean Carnival, Popular Culture, and Transnationalism*.

J.D. BELTRAN is visiting faculty in the New Genres department. She holds an MFA from the San Francisco Art Institute and a Juris Doctorate from the University of California at Berkeley. Beltran was a recipient of the 1999 San Francisco Art Council Award to Visual Artists and held a summer residency at the Skowhegan School of Painting and Sculpture, in Maine. Her work has been shown throughout the US, including the San Francisco Museum of Modern Art; the New Jersey Center for Visual Arts; The Alternative Museum, New York; and Southern Exposure and Yerba Buena Center for the Arts, San Francisco.

RICHARD BERGER is resident faculty and former chair of the Sculpture department. He is an artist who has taught at SFAI since 1970. His work is featured in the permanent collections of the Oakland Museum of California, the Contemporary Museum in Honolulu, and the Monterey Peninsula Museum. Berger has received a National Endowment for the Arts Fellowship and is the 45th recipient of the SFAI Adaline Kent Award, which included an exhibition, *The Third Time I Saw Phyllis She Exploded*, at SFAI's Walter Galleries in 2004. (GR)

BILL BERKSON is resident faculty in Liberal Arts. He's a poet, critic, teacher, editor and curator who has been active in the art and literary worlds for decades. He is the author of fourteen books and pamphlets of poetry, including, most recently, *Serenade* and *Fugue State*, both from Zoland books. His critical writings have appeared in *Art News*, *Artforum*, *Arts*, *Modern Painters*, and other periodicals. A collection of his essays, *The Sweet Singer of Modernism & Other Art Writings*, was published by Qua Books in 2003. (GR)

TIMOTHY BERRY is resident faculty in the Printmaking and Painting departments. He is a painter and printmaker who in 1974 founded the noted Teaberry Press. It is recognized as one of this country's finest intaglio presses, and its work with more than 200 artist collaborations is a part of a museum retrospective that has been traveling since 1990. His own work has been exhibited in the United States and Europe. He is represented in San Francisco by Hosfelt Gallery. (GR)

KEITH BOADWEE is visiting faculty in the New Genres department. He studied at the University of California, Los Angeles in the late 80's, where he worked with Paul McCarthy and Chris Burden, who have both been influential on his practice. Boadwee's work achieved some notoriety in the early to mid 90's when he was grouped with other artists who were seen as working in the arena of "identity politics." Works of note from this period include his "anal" targets and enema paintings. Boadwee's works have been included in the Venice Biennale, the New Museum's *Bad Girls* exhibition in New York, the Museum of Contemporary Art, Los Angeles' *Portfolio of Photography* curated by Cindy Sherman, and the most recent installment of *Bay Area Now* at the Yerba Buena Center for the Arts. Boadwee now produces photo-based works that address his continued fascination with actionism, the everyday, and the object.

REBECA BOLLINGER is visiting faculty in the New Genres department. Bollinger's conceptual work about the Web comes from a long-standing fascination with technology. She received her BFA from the SFAI in 1993. She was awarded the Eureka Fellowship from the Fleishhacker Foundation, an Artist-in-Residency from Headlands Center for the Arts, and a 1996 SECA Award in Electronic Media from the San Francisco Museum of Modern Art. She has shown her work at the Museum Fridericianum in Kassel, Germany, and the Sonja Henie Onstad Museum in Oslo, Norway, as well as the San Francisco Museum of Modern Art, the San Jose Museum of Art, and the Krannert Art Museum in Urbana-Champaign, Ill.



CHARLES BOONE is resident faculty and teaches studio and history courses that relate sound and music to other art forms. He is a composer whose works have been performed by the Chicago Symphony, the San Francisco Symphony, the Los Angeles Philharmonic, and others. He has received commissions from the National Endowment for the Arts and the San Francisco Symphony, and has been a DAAD composer-in-residence. His writings have appeared in the *San Francisco Examiner*, *Oakland Tribune*, *Leonardo*, *Arts and Architecture*, and *Threepenny Review*. (GR)

CHRISTINA BOUFIS is visiting faculty in the Liberal Arts department. She is the co-editor of *On the Market: Surviving the Academic Job Search*, a collection of personal essays. Her work has appeared in *Glamour Magazine*, *salon.com*, *The Chronicle of Higher Education*, *O*, the *Oprah Magazine*, as well as in other academic and popular presses. Boufis received her PhD from The City University of New York and has taught composition and nonfiction writing for fifteen years.

DORE BOWEN is visiting faculty in the Liberal Arts department. She earned her BA in Media Studies from the Evergreen State College, her MA in Interdisciplinary Art from San Francisco State University, and a PhD in Visual and Cultural Studies from the University of Rochester. Bowen has also taught at the Rochester Institute of Technology and the University of Rochester.

PEGAN BROOKE is resident faculty in the Painting department and Director of the Summer MFA program. Her work is in the permanent collections of the San Francisco Museum of Modern Art and the Guggenheim Museum, New York; and has been exhibited internationally. Brooke has received a Louis Comfort Tiffany Foundation Artist Grant and two Marin Arts Council Grants. R.B. Stevenson Gallery in San Diego, CA; Friesen Gallery in Seattle, WA and Sun Valley, ID; and Chris Winfield Gallery in Carmel, CA represent her work. (GR)

RICH BROWN is visiting faculty in the Interdisciplinary department. He is a neuroscientist currently working at the Exploratorium, where he creates interactive exhibits and programs about perception, the mind, and the body. He was previously on the University of California, San Diego research faculty, teaching and studying visual perception, and specializing in human color vision and the ecology of color. He holds a BS from California Institute of Technology and a PhD from University of California, San Francisco, where he investigated how hormones act on the brain to generate reproductive behaviors. His latest publication was a chapter on color constancy in the Oxford University Press's 2004 book *Colour Perception*.

SUSAN BRUNIG is visiting faculty in the Filmmaking department. She has worked in photography and independent film for over a decade. She received her BA in Cinema from State University of New York, Binghamton and her MFA from San Francisco State University. Her experimental films, *Francine Rises* and *The Tavern Owner's Daughter*, as well as her documentary and narrative work, have screened at festivals worldwide. Though a die-hard

film aficionado, she has recently embraced digital video and digital editing as powerful tools in artmaking and cultural and political activism.

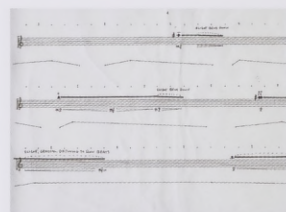
KATHLEEN CARR is visiting faculty in the Photography department. She received her BFA (cum laude) in Photography from Ohio University in 1970. Carr's photographs have been published internationally in numerous books and periodicals, including *Outdoor Photographer*, *National Geographic Traveler*, *Islands*, *Esquire*, and *Décor*. Her new book, *Polaroid Manipulations: A Complete Visual Guide to Creating SX-70, Transfer, and Digital Prints* (Amphoto Books, September 2002), is a companion volume to her very successful *Polaroid Transfers: A Complete Visual Guide to Creating Image and Emulsion Transfers* (Amphoto Books, 1997).

CHARLIE CASTANEDA is visiting faculty in the Sculpture department and a graduate of SFAL. She collaborates with Brody Reiman to create sculptural works that comment on and challenge the sentiments associated with man-made, domestic settings. Influenced by their experience as contractors, Castaneda/Reiman work with the raw materials of the trade such as concrete, plywood, lumber and insulation to recreate fragments of dwellings, often complete with their own canine guardians. Castaneda/Reiman have worked exclusively in collaboration since 1988. Their work has been exhibited at New Langton Arts, Southern Exposure, four walls, and John Berggruen Gallery, all in San Francisco.

ANN CHAMBERLAIN is resident faculty in the Photography department and is coordinator of the interdisciplinary Center for Public Practice. She is an artist who works in a variety of media, including public art, printed books, and installation, often collaborating with community members or other artists. She has received a Fulbright Fellowship, a Eureka Fellowship, and three National Endowment for the Arts grants. Her public art commissions include Bay Area projects at the San Francisco Public Library, San Francisco General Hospital, University of California San Francisco/Mount Zion Cancer Center, the California State Supreme Court Building, and the Mexican Heritage Gardens in San Jose. (GR)

MICHAEL CLARK is visiting faculty in the Liberal Arts department and coordinator for the English as a Second Language program. Clark also teaches Language Proficiency to international graduate students at the University of California, Berkeley. In addition, he is a travel writer and photographer for *Lonely Planet* publications, and has authored books on Burma (Myanmar), New York, Greece, and Hawaii. He received a BA and MA from the University of California, Los Angeles, and an MA from the University of Hawaii at Manoa.

DANIEL COFFEEN is visiting faculty in the Liberal Arts department. He teaches graduate-level seminars in philosophy and theories of representation. Coffeen earned his BA in history and literature from the University of Pennsylvania and his PhD in Rhetoric from the University of California, Berkeley. Coffeen has done extensive writing on film and aesthetic theory, music, and design. He also



CHARLES BOONE



PEGAN BROOKE



CASTANEDA/REIMAN

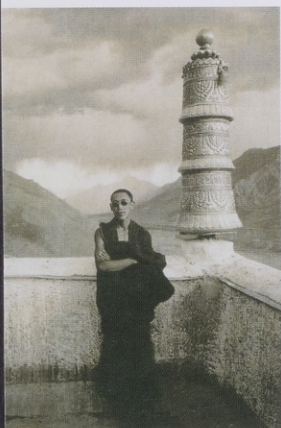


ANN CHAMBERLAIN



ANNE COLLIER

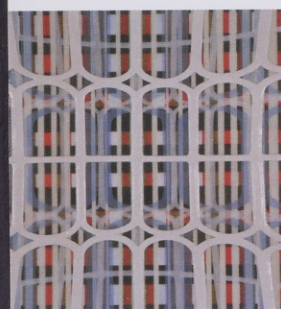




LINDA CONNOR



JOHN DeFAZIO



AMY ELLINGSON



STEPHANIE ELLIS

lectures and teaches at the University of California, Berkeley. (GR)

TERRI COHN is visiting faculty in the Liberal Arts department. She is a San Francisco-based writer, curator, and art historian, is a contributing editor to *Artweek*, and regularly writes for numerous other publications, including *Sculpture*, *Art Papers*, and *Camerawork: A Journal of Photographic Arts*. She wrote a chapter about place-specific projects for *Women Artists of the American West* (McFarland & Co, 2003) and is working on another book. (GR)

ADRIANE COLBURN is visiting faculty in the Liberal Arts department. She is an artist whose installations, multiples and maps derive from the charting and reconstruction of history and the abstraction inherent in this act. She has exhibited work throughout the US and is involved with the Luggage Store Gallery in San Francisco with whom she has done several projects including co-curating the *No War* show there in 2002. She has taught drawing and printmaking at Stanford University and has worked as a printer at Smith Anderson Editions in Palo Alto and as a conservation framer for works on paper at the San Francisco Museum of Modern Art and Cantor Center for Visual Arts at Stanford University. (GR)

ANNE COLLIER is visiting faculty in the New Genres department. She graduated with an MFA from University of California, Los Angeles in 2001. She is currently represented by Marc Foxx Gallery, Los Angeles, and Jack Hanley Gallery, San Francisco. Her work has been included in group shows including *Bay Area Now 3* at the Yerba Buena Center for the Arts, San Francisco, and *Let the Bullshit Run A Marathon* at Nicole Klagsbrun Gallery in New York. Her work is in the collections of San Francisco Museum of Modern Art, Los Angeles County Museum of Art, and San Diego Museum of Contemporary Art. Collier recently curated the exhibition *Black Rainbow* for Lucky Tackle Gallery, Oakland, and *Version* for New Langton Arts, San Francisco.

LINDA CONNOR is resident faculty in the Photography department. Her photographs are in notable collections including the Art Institute of Chicago; the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; and the Victoria & Albert Museum, London, UK. Her work has been published in monographs including *On the Music of the Spheres*, *Visits*, *Luminence*, and *Spiritual Journey*, the latter published for her mid-career retrospective exhibition at the Museum of Contemporary Photography in Chicago. She is the recipient of numerous awards including National Endowment for the Arts grants and a Guggenheim fellowship. (GR)

BRETT COOK-DIZNEY is visiting faculty in the Painting department. He collaborates with diverse communities to create large figurative murals as commissions or self-initiated interventions on abandoned spaces. His public works include the *Gentrification Project*, installed at 10 locations throughout Harlem, and a series on the streets of Brooklyn in response to *Hip-Hop Nation* at the Brooklyn Museum, NY. Solo exhibitions include PPOW in New York. Cook-Dizney received a BA from the University

of California, Berkeley, and the 2001 *New York Post* Liberty Award.

SUE COSTABILE is visiting faculty in the Design+Technology department. Her musical and live cinema performances, as well as installations, have been presented internationally, including events at The Compound, California College of the Arts' Wattis Institute, and The LAB, all in San Francisco; MonkeyTown, New York; Dispatch Festival, Serbia; and the SAT festival, Montreal. She collaborates with Antye Greie, a musician from Berlin who performs as AGF.

MICHAEL CREEDON is visiting faculty in the Photography department. His work is included in the permanent collections of the Bibliotheque Nationale, Paris, and the San Francisco Museum of Modern Art. He is a consultant to schools, helping to formulate film and digital programs, and also consults with companies about issues related to digital imaging in the workplace.

DEWEY CRUMPLER is resident faculty in the Painting department. His work has been exhibited at California State University, Sacramento; the Corcoran Gallery in Washington, D.C.; and the Galerie Resche, Paris, France. He has received mural commissions from the Western Addition Cultural Center, the San Francisco Museum of Modern Art, and the California Historical Society. He has received grants from the California Arts Council; purchase awards from the San Francisco Airport Commission; a Eureka Fellowship Award; and a National Endowment for the Arts fellowship. (GR)

ERIC CRYSTAL is visiting faculty in the Interdisciplinary department. Saxophonist and composer Crystal co-founded the innovative musical collective Frame, which has a unique genre-bending approach to group improvisation. Crystal is also musical director and a member of master drummer E.W. Wainwright's African Roots of Jazz, a group committed to fighting racism and other injustices through the use of music, poetry, dance, and theater. For ten years he has performed and music-directed for the San Francisco Mime Troupe. He has also appeared with Berkeley Repertory Theater and the New Pickle Circus. His debut CD, *Dark Matter* (Red Giant Records), was recently released to wide critical acclaim.

JOHN DeFAZIO is visiting faculty in the Sculpture department. His work has been exhibited at White Columns, New York; Artists Space, New York; Queens Library Gallery, New York; Scripps College, Claremont, CA; and Gallery Paule Anglim, San Francisco, among other venues. He illustrated the book *Stardumb*, in collaboration with art critic/curator/writer Dave Hickey, published by Artspace Books. (GR)

JOHN DEMERRITT is visiting faculty in the Photography department. He owns and operates John Demerritt Bookbinding in Berkeley where he has worked on books and editioned works with a range of artists, including Ed Ruscha and bell hooks. Demerritt is also the president of Hand Bookbinders of California.



TRISHA DONNELLY is visiting faculty in the New Genres department. Her work questions the necessity and viability of making art. Selected solo exhibitions include Casey Kaplan, New York, and Air de Paris, Paris. Her work was included in the 2004 Biennial at the Whitney Museum of American Art, New York, and in group exhibitions at the Carnegie Museum of Art, Pittsburgh; California College of the Arts Wattis Institute for Contemporary Arts, Oakland; New Museum of Contemporary Art, New York; Solomon R. Guggenheim Museum, New York; Casey Kaplan, New York; The Project, Los Angeles; Le Consortium, Dijon; MAK Museum, Vienna; and Marc Foxx, Los Angeles. (GR)

CAROLYN DUFFEY is visiting faculty in the Liberal Arts department. She is concurrently a Fellow in the Humanities and Lecturer in the Departments of Comparative Literature, Cultural and Social Anthropology, American Studies, and the Center for Comparative Studies in Race and Ethnicity at Stanford University where she teaches courses on Caribbean literature, medieval French, English and Italian literature, and contemporary American minority literatures. She received her PhD in Comparative Literature (French, English, and Italian) from the University of California at Berkeley, and has published articles on Caribbean authors Marie Chauvet, Edwidge Danticat, and Maryse Condé, as well as on Algerian writer Fadhma Amrouche. Her book *Tranvestism, Transgression and Translation: Christine de Pizan and the Politics and Poetics of Gender in Medieval French and Italian Narrative* will be published by Routledge in early 2005.

AMY ELLINGSON is resident faculty in the Painting department. Her paintings have been exhibited nationally, most recently in *Matter & Matrix* at Scripps College in Claremont, California, and *Ec/centric Compositions* at Haines Gallery in San Francisco. Ellingson is the recipient of an ArtCouncil 1999 Grant to Individual Artists. She received a BA in Studio Art from Scripps College in 1986 and an MFA from CalArts in 1992. Forthcoming exhibitions include *Identical/Variations* at Charles Cowles Gallery in New York in December 2004. She is represented by Haines Gallery, San Francisco, and also shows at Charles Cowles Gallery, New York. (GR)

STEPHANIE ELLIS is resident faculty in the Liberal Arts department. She has an MFA and PhD in Visual Culture from the University of California at Davis. Her writing on the visual practices of malls and corporate offices has appeared in international journals such as *parallax* and *Architectural Design*. She has curated and exhibited in several national traveling exhibitions. She is now collaborating on the launch of the Public Policy Studio, a visual arts studio and academic center committed to local and national debates about education. (GR)

LES FERRISS is visiting faculty in the Printmaking department. He received an MA in Book Arts at Mills College, Oakland, and has been a book designer and printer for over 25 years. He was master printer at the Lapis Press, founded by artist Sam Francis. He has been a lecturer at the University of California at Berkeley since 1992, and has also taught at Sonoma State University, SFAI, and Mills College. He has contributed typography

and letterpress to dozens of books by significant American and European artists. His own publications are in numerous private and public collections.

CHRIS FINLEY is visiting faculty in the Graduate program. He received a BFA from Art Center College of Design, Pasadena, CA. Inspired by a kind of shopping-mall surrealism, he transforms materials culled from trips to Kmart, Home Depot, and Toys R Us into genuinely strange arrangements, each presented on its own weirdly-decorated site. He was the recipient of a 1999 SECA Award from the San Francisco Museum of Modern Art. (GR)

TERRY FOX is visiting faculty in New Genres. His political, site-specific performance actions explore ritual and symbolic content in the objects, places, and natural phenomena of everyday life. Fox's work in video uses the intimate scale and time-based properties of video to translate the aesthetic and formal tenets of minimalism, real time, perception and performance into the realm of the everyday. His performances and works have been seen throughout the United States and Europe, at festivals and institutions including the Everson Museum of Art, Syracuse, NY; *Documentas 5 and 6*, Kassel, Germany; Whitney Museum of American Art, New York; De Appel, Amsterdam; Modern Art Gallery, Vienna; San Francisco Museum of Modern Art; Museum Folkwang, Essen, West Germany; Musee d'Art Moderne, Paris; Het Apollohuis, Eindhoven, Holland; and Gallerie L'A, Liege, Belgium.

AMY FRANCESCHINI is visiting faculty in the Design+Technology department. She is a new media artist working with notions of community, sustainable systems, and play. In 1995 she founded Future Farmers, an artist collective and design studio, which hosts an internationally recognized artist-in-residence program. Franceschini has worked collaboratively and individually on interdisciplinary projects that have been featured in group and solo exhibitions including the Cooper-Hewitt National Design Museum, New York; Jack Hanley Gallery, San Francisco, and the Whitney Museum of American Art, New York.

JACK FULTON is resident faculty in and Chair of the Photography department, and coordinator of the interdisciplinary Center for Word, Text, and Image. As an artist and filmmaker, he has received grants and awards from the National Endowment for the Arts, Paris Audiovisuel, Marin Arts Council, and is the recipient of the Belkin Wilderness Lectureship from the University of California, San Diego. His work has been exhibited internationally, including solo shows at the San Jose Museum, the San Francisco Museum of Modern Art; the M.H. de Young Museum of San Francisco; Encontros de Fotografia, Portugal; Musee d'Art Moderne, Paris; and the Institute of Contemporary Art, London. (GR)

STACY GARFINKEL is resident faculty in the Liberal Arts department and coordinator of the Writing program. She has a PhD in the History of Art from the University of California at Berkeley. Creating new models of artistic practice and academic inquiry is central to her work. As founding director of Landmark, an artists-in-residence project at the Sunnyside Conservatory, San Francisco, she



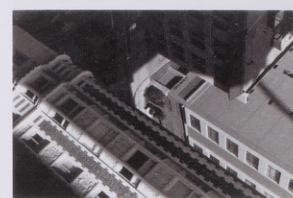
TERRY FOX



AMY FRANCESCHINI



JACK FULTON



ERNIE GEHR



SHARON GRACE





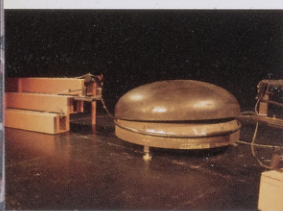
DOUG HALL



TIM HARVEY



SUSANNAH HAYS



MATT HECKERT



BROOK HINTON

brought in visual artists on the ground floor of a neighborhood revitalization and urban design project and collaborated on the performance piece *Ambulatory Gambit*. She is now collaborating on the launch of the Public Policy Studio, a visual arts studio and academic center committed to impacting local and national debates about education.

ERNIE GEHR is resident faculty and former chair of the Filmmaking department. He is a filmmaker whose work has been exhibited internationally, including retrospectives at the International Film Festival, Rotterdam; San Francisco Cinematheque; the Whitney Museum of American Art, New York; and Centre Georges Pompidou, Paris. His awards include a Guggenheim fellowship, three National Endowment for the Arts grants, the Maya Deren Award from the American Film Institute, an award from the Film Arts Foundation, and the SFAI Adaline Kent Award.

DAVID GOLDBERG is visiting faculty in the Graduate department. He has been involved in DJing, sound programming, and producing hip-hop and dub music since 1989 independently and as a part of Bucolic Sound Investigations, and the independent label BSI Records. He is a co-founder of the Beta Lounge, one of the Internet's longest-running independent webcasts, where he is an experimental DJ under the name mr. bollweevil. He has done dub-oriented sound performances at San Francisco Museum of Modern Art, California College of the Arts, the DeYoung Museum, the Exploratorium and the 2000 World Expo in Hanover, Germany (via remote feed). He also has taught classes and independent study courses based on the work of Gilles Deleuze and other French thinkers. (GR)

CONNIE GOLDMAN is visiting faculty in the Painting department. Her work has been exhibited at the El Paso Museum of Art, Sonoma Museum of Art, the Korean Cultural Center of Los Angeles, and Brandeis University, and is included in numerous private collections.

MATT GONZALEZ is visiting faculty in the Interdisciplinary department. He graduated from Columbia College in New York where he studied Political Theory and Comparative Literature. He received his JD from Stanford Law School where he was an editor of the *Stanford Law Review* and a member of the *Stanford Environmental Law Journal*. In 2000 Gonzalez was named the "Lawyer of the Year" by the La Raza Lawyers Association. Gonzalez became the first member of the Green Party to win elective office in San Francisco, representing District 5. In 2003 Gonzalez was elected President of the San Francisco Board of Supervisors. Gonzalez is also a strong supporter of the arts and hosts a monthly art opening in his office at City Hall.

SHARON GRACE is resident faculty in the New Genres department. Her work has been exhibited at the San Francisco Film Arts Foundation; the Fresno Art Museum; the San Francisco Museum of Modern Art; Museum of Modern Art, New York; the Venice Biennale, and other international venues. Grace has served on the boards of Artists' Equity, Bay Area Video Coalition, and Artists' Television Access in San Francisco. She has received

fellowships from the National Endowment for the Arts, the Rockefeller Foundation, and the William and Flora Hewlett Foundation. (GR)

JOANNE GREENBAUM is visiting faculty in the Painting department. She has a BA from Bard College, Annandale-on-Hudson, New York. She has been awarded grants from the Pollock-Krasner Foundation and the John Simon Guggenheim Memorial Foundation Fellowship in Painting. In 2003 Greenbaum was the recipient of a Rockefeller Foundation grant to work at the Bellagio Study Center in Lake Como, Italy, and was a resident artist on the faculty of the Skowhegan School of Painting and Sculpture. She has exhibited extensively in the United States, as well as in London, Paris and Switzerland. She lives and works in New York.

DOUG HALL is resident faculty in the New Genres department. His work in video, installation, and photography has been exhibited internationally and is in numerous museum and public collections, including San Francisco Museum of Modern Art; Museum of Modern Art, New York; Museum of Contemporary Art, Chicago; Berlinische Galerie, Berlin; and The Whitney Museum of American Art, New York. He is the recipient of numerous awards, including the 1995/96 Rome Prize in Visual Arts. Hall co-edited the seminal anthology, *Illuminating Video* (1991). He is represented by Rena Bransten Gallery, San Francisco; Feigen Contemporary, New York; and Galerie Micha Kapinos, Berlin. (GR)

TIM HARVEY is visiting faculty in the Photography department. He received his MFA from SFAI and a BS from the University of California at Berkeley. He is a recipient of the John Collier Award and the James D. Phelan Award. His work has been shown at the San Francisco Museum of Modern Art (SFMOMA); SF Camerawork, San Francisco; the San Francisco Arts Commission Gallery; the Center for Visual Art; and the Walter and McBean Galleries at SFAI. His work is in the collections of SFMOMA and the Newman Museum, Newman, CA. (GR)

SUSANNAH HAYS is visiting faculty in the Photography department. Her work can be found in numerous collections, including the Houston Museum of Fine Arts, Santa Barbara Museum of Art, Stanford University Green Library, New York Public Library, Spencer Collection, Mills College Heller Rare Book Room, and Yale University Art Gallery. She is represented by Scott Nichols Gallery in San Francisco and Photo-eye Gallery in Santa Fe, New Mexico.

MATT HECKERT is visiting faculty in the Sculpture department. As a student at SFAI in the 1980s, Heckert was one of a trio of artists who developed Survival Research Laboratories (SRL), whose machine-based performances were staged internationally. His own work in sound sculpture has been presented at the Marstall Theater (Munich), Sonambiente Festival (Berlin), and the Whitney Museum of American Art, New York. He is a recipient of numerous awards, including a Golden Reel Award, a WESTAF/National Endowment for the Arts Sculpture Fellowship, and the Prix Arts Electronica.



LYNN HERSHMAN is visiting faculty in the Design+Technology department. She is credited with creating the first interactive laserdisk artwork, *Lorna* (1979-1983). Hershman has received the ZKM Media Arts Award; a Flintridge Fellowship for Lifetime Achievements in the Visual Arts; the Golden Nica for interactive arts at Ars Electronica; an Alfred P. Sloan Foundation award for her film, *Teknolust*; the Seattle Art Museum's Anne Gerber Award; and the Cyberstar Award. Hershman is currently a professor of Electronic Art at the University of California, Davis. Her work is in numerous collections, including the San Francisco Museum of Modern Art, The Walker Art Center, Minneapolis; the University of California Berkeley Art Museum, and the Hess Collection, Sonoma.

BROOK HINTON is visiting faculty in the Filmmaking department. His film, music, and performance works emerged from San Francisco's underground noise scene during the 1980s and early 90s. His digital films and single- and multi-channel works have been exhibited and broadcast internationally. Hinton also works as a digital production and post-production specialist, and lectures regularly for academic institutions and media arts organizations.

CHARLES HOBSON is resident faculty in the Printmaking department and coordinator of the interdisciplinary Center for Word, Text, and Image. He is an artist who often works in book form. His publications include *Parisian Encounters*, *Shipwreck Stories*, and *Writing on the Body*. His work has been exhibited at the Santa Cruz Museum of Art & History and is in the collections of the New York Public Library; the Whitney Museum of American Art, New York; the National Gallery, Washington, D.C.; the Fine Arts Museums of San Francisco; and the Getty Center, Los Angeles.

ANDREW HOYEM is visiting faculty in the Printmaking department. The creative spirit of Arion Press, Hoyem founded the press in 1974 and is director of M&H Type in San Francisco. Considered one of the most accomplished printers of today, Hoyem is also a published poet and exhibited artist who occasionally includes his own writings and drawings in Arion books.

CHUCK HUDINA is visiting faculty in the Filmmaking department. He has a BA in Film Production and an MA in Multi-Media from the University of Iowa. He is the recipient of a Film Arts Foundation Grant; and has also taught at Humboldt State University, Arcata, CA; and the University of Wisconsin.

THOMAS HUMPHREY is visiting faculty in the Liberal Arts department. He is a nuclear physicist with a PhD from the California Institute of Technology. He is the recipient of numerous research grants from the National Science Foundation, the National Endowment for the Humanities, the Smithsonian Institution, the Rockefeller Foundation, the Ford Foundation, and others. He worked with Frank Oppenheimer, the founder/director, on the creation and development of the first programs at the Exploratorium, and is now the director of the Center for Public Exhibitions. He is also a sculptor, and his work has been exhibited in the Bay Area and Cleveland, Ohio.

JUN JALBUENA is visiting faculty in Filmmaking. Jalbuena works with voice, motion pictures, performance, sound, photography, installations, and public art. In 1985 he was senior editor of *Cinematograph*, and in 1991 he was a principal writer and editorial consultant for the *Art In Transit Public Arts Project* in conjunction with the San Francisco Arts Commission. In 2003 he premiered *Bridge Pattern for Apology*, an 8-hour marathon of motion pictures and sound in the San Francisco Cinematheque. His work has been shown in New York and San Francisco. (GR)

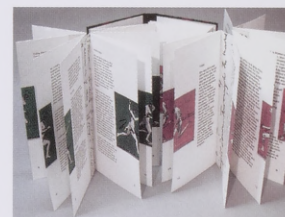
ROBERT FLYNN JOHNSON is visiting faculty in the Printmaking department. He is the curator in charge of the Achenbach Foundation for Graphic Arts at the Fine Arts Museums of San Francisco, a position he has held since 1975. He has a degree in Art History from McGill University in Montreal and has done graduate work at the Institute of Fine Arts in New York.

LORETTA KANE is visiting faculty in the Liberal Arts department. She has taught composition at San Francisco State University and the University of California at Berkeley. She is currently a PhD candidate at University of California at Berkeley. She currently works for a Credential and Master's program at the University of California at Berkeley, training English teachers to teach Secondary English in urban schools.

PAT KLEIN is resident faculty in and chair of the Painting department. Her work has been exhibited internationally in exhibitions at the University of California Berkeley Art Museum; the Seattle Art Museum; the Brooklyn Museum; the Los Angeles County Museum; Stephen Wirtz Gallery, San Francisco; the Kjaersmo Gallery in Akershus, Norway; Bryggerhuset Kunstnerverksted, Ski, Norway; and the Norwegian Embassy in Caracas, Venezuela. Her work is included in the collections of the Oakland Museum of California; Philip Morris Corporation, New York; and the Weissman Collection, Los Angeles; and others. Klein has received two Ekely Fellowships and grants from the Norwegian government. (GR)

PAUL KLEIN is visiting faculty in the Design+Technology department and coordinator of the interdisciplinary Center for Media Culture. Klein's artwork has been included in exhibitions at the San Francisco Museum of Modern Art; San Jose Museum of Art; the Alternative Museum, New York; and the Museum of Modern Art in Cartagena, Colombia. He was part of the five-venue traveling exhibition, *New Realities: Hand-Colored Photographs 1839-Present* (1997-1998). He was an artist-in-residence at the Djerassi Foundation in Woodside, CA.

GORDON KLUGE is emeritus faculty in the Printmaking department. Kluge's work has been exhibited internationally, including the International Biennale of Graphics in Poland, Spain and Yugoslavia; Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Brooklyn Museum of Art; the Cincinnati Art Museum; the Oakland Museum of California; the San Francisco Fine Arts Museums, and the San Francisco Museum of Modern Art. Kluge is also the owner and director of Bear Press in San Francisco.



CHARLES HOBSON



PAT KLEIN



PAUL KLEIN



PAUL KOS



TONY LABAT (detail) from triptych





GEORGE KUCHAR



STELLA LAI



JANIS CRYSTAL LIPZIN



REAGAN LOUIE

PAUL KOS is resident faculty in the New Genres department and a graduate of SFAI. His work in a variety of media has earned him numerous awards, including Western States, Louis Comfort Tiffany, and Guggenheim Fellowships. Kos's installations and videos have been shown at the San Francisco Museum of Modern Art; New Langton Arts, San Francisco; Capp Street Project; Leo Castelli Gallery, New York; M.H. de Young Museum, San Francisco; Walker Art Center, Minneapolis; and Gallery Paule Anglim, San Francisco. *Everything Matters*, a traveling retrospective of his work, was organized by the University of California Berkeley Art Museum in 2003. (GR)

CHRIS KRAUS is visiting faculty in the Graduate program. She is the author of *I Love Dick*, and *Aliens & Anorexia*. She has also served as editor of the *Native Agents Series* for Semiotext(e) books. She has written and directed nine underground films that have been screened internationally. (GR)

GEORGE KUCHAR is resident faculty in the Film department. His film and video work has been screened internationally, and he has been a major influence for many filmmakers, including John Waters and Todd Solondz. Kuchar has received grants from the National Endowment for the Arts, the Worldwide Video Festival First-Prize Award, the Los Angeles Film Critics Award, the Maya Deren Award for Independent Film and Video Artists from the American Film Institute, and others. He also contributed to the underground comic book, *Arcade*, for which he created a biography of H.P. Lovecraft. Kuchar's recent major work, *Secrets of the Shadow World*, funded by the Rockefeller Foundation, is a 140-minute digital video epic. (GR)

STEFAN KÜRTEEN is visiting faculty in the New Genres department. Kürten was born in Düsseldorf, Germany and studied at the Kunstakademie Düsseldorf and SFAI. He has exhibited his work in Düsseldorf since 1988 at Galerie Ute Parduhn and Galerie Michael Cosar, and in San Francisco at the Rena Bransten Gallery and Todd Hofselt Gallery, and has been included in numerous group shows. His recent work represents the latest development in a four-year examination of architectural and pastoral spaces that evoke a sense of both security and melancholy, of tranquility and unease. His work has also been shown at Alexander and Bonin Gallery in New York.

TONY LABAT is resident faculty and current Chair of the New Genres department. He has been producing thought-provoking work in various media for more than two decades. Dedicated to working in multiple disciplines with each project, his art often combines elements of installation, sculpture, performance and video. Labat's immigration to the United States from Cuba at age 15 has had a profound influence on the many evolutions of his work. Having exhibited at prestigious galleries and museums around the world, Labat's work resides in a number of prominent collections and has received several awards and grants, among them two from the National Endowment for the Arts. (GR)

STELLA LAI is visiting faculty in the Design+Technology department. Lai is a co-founder of Tree-Axis LLC and has been working as a multimedia designer since 1995. She studied at California College of Arts and Crafts, Oakland, where she co-taught a web development class for a year. Lai is a contributor to the Post-Tv website which became part of the permanent collection of the San Francisco Museum of Modern Art in 1995. She has also won numerous awards for her work, including the 1998 Communication Arts interactive design award. Her work has been exhibited recently at Elizabeth Oliveria Gallery in Los Angeles.

KERRY LAITALA is visiting faculty in the Film department. Laitala's films, such as *Conquered*, *Hallowed*, and *Black Bile* have screened in festivals worldwide including the Rotterdam Film Festival, the Netherlands, the European Media Arts Festival, San Francisco International Film Festival, New York International Film Festival, Ann Arbor Film Festival, and Image Forum in Japan.

TIRZA TRUE LATIMER is visiting faculty in the Liberal Arts department. She recently earned her PhD from Stanford University and lectures on European and American modern/contemporary art and theory at several Bay Area institutions. Her publications include *The Modern Woman Revisited: Paris Between the Wars* (2003), a cross-disciplinary anthology produced in collaboration with Whitney Chadwick.

JONATHAN LANG is resident faculty and Chair of the Liberal Arts department. He works as a consultant for the College Board and is serving on a committee whose charge is to develop a writing component for the SAT-I national examination. He was a Mellon Fellow in the Humanities at Princeton University, where he also earned his PhD. Lang is currently completing a book-length study on sexuality and travel. (GR)

JOHN LEVINE is visiting faculty in the Liberal Arts department. He has worked as a public relations and advertising writer for radio and television. He is a teacher-consultant for the Bay Area Writing Project. In his spare time, he writes.

BOB LINDER is visiting faculty in the New Genres department. His work has been included in group and solo exhibitions at Hofselt Gallery, San Francisco Arts Commission Gallery, Gen Art, and Yerba Buena Center for the Arts, all in San Francisco; White Columns, New York; and Gasworks, London. He is the co-founder of the zine, *the organizers of this publication accept no responsibility for the contents herein*, and plays in Total Shutdown, a "scream-post punk crap-wave hardcore band."

JEANNE LIOTTA is visiting faculty in the Filmmaking department. Her work is shown worldwide, including the New York Film Festival; the Rotterdam International Film Festival, the Netherlands; the Whitney Museum of American Art, New York; and the Museum of Modern Art, New York. Her latest film was seen this year at the San Francisco Film Festival. She teaches widely and variously, including The Milton Avery Graduate School of the Arts at Bard College, Annandale-on-Hudson; the School of the



Museum of Fine Arts, Boston; the New School University, Pratt Institute, and SUNY-Binghamton. In addition, she is researcher and curator for the special collection of Joseph Cornell's films at the Anthology Film Archives, and has run the free outdoor screening series *'Firefly Cinema'* at the 6th St. and Ave. B community garden for over 10 years.

JANIS CRYSTAL LIPZIN is resident faculty in and Chair of the Film department. Her work has been presented internationally, including screenings, photo exhibitions and installations at the Museum of Modern Art, Whitney Museum of American Art, the New Museum, and P.S.1, all in New York; Kunstmuseum, Bern, Switzerland; Institute for Contemporary Art, London; and the M.H. de Young Museum, San Francisco. Lipzin directs the annual *San Francisco International 8mm Film Festival, Small Windows*. Her many awards include three grants from the National Endowment for the Arts, and her work is in the collections of C. Richard and Pamela Kramlich, the Carnegie Museum of Art in Pittsburgh, and the di Rosa Foundation in Napa, CA. Lipzin is active as a curator and writer and was formerly the Director of the Film/Photo Program at Antioch College in Yellow Springs, OH. (GR)

REAGAN LOUIE is resident faculty in the Photography department. His work is in numerous museum collections and has been featured in solo exhibitions at Laurence Miller Gallery, New York, and Rena Bransten Gallery, San Francisco, which represents him. His most recent exhibition, *Reagan Louie: Sex Work in Asia*, was presented at the San Francisco Museum of Modern Art in 2003, with a catalogue. He has won many awards, including Guggenheim and Fulbright fellowships, the James D. Phelan Art Award, two National Endowment for the Arts grants, and the Dorothea Lange/Paul Taylor prize. (GR)

FRANCES McCORMACK is resident faculty in the Painting department. She is the recipient of the first SFAI Faculty Residency at the American Academy in Rome, three Buck Foundation individual artists' grants, and a Djerassi Residency. Her work has been exhibited widely and is represented by the R.B. Stevenson Gallery, La Jolla, CA. (GR)

IAN McDONALD is visiting faculty in the Sculpture department. McDonald has exhibited at aov gallery and Rena Bransten Gallery in San Francisco; at the New Wight Gallery, University of California, Los Angeles; and the Kunstinbygnin Museum in Svendborg, Denmark. McDonald has completed residencies in Denmark at the Museum of International Ceramics, and will be artist-in-residence at the European Ceramic Work Center in the Netherlands in 2004. His writing credits include *Coagula Art Journal* and the *Side Street Journal of Art and Ideas* in Los Angeles.

BRUCE McGAW is resident faculty and former chair of the Painting department. He has exhibited his work widely, including exhibitions at the Charles Campbell Gallery, San Francisco; San Francisco Museum of Modern Art; the Oakland Museum of California; the Fine Arts Museums in San Francisco; Rena Bransten Gallery, San Francisco; the Santa Barbara Museum, and the State University of New York in Oswego.

JANE MCGONIGAL is visiting faculty in the Design+Technology department. Her research interests include network-enabled gaming; play and performance in everyday spaces; collective intelligence; technologies for massively-scaled collaboration; play as design research; and viral art and marketing. She is a member of the University of California, Berkeley's Alpha Lab in the Department of Industrial Engineering and Operations Research, and a resident game designer for the Berkeley Institute of Design. McGonigal served as associate producer and researcher for the 2003 documentary *G4M3RS*, about competitive Counter-Strike players.

HEATHER MADAR is visiting faculty in the Liberal Arts department. She received her PhD in History of Art from the University of California at Berkeley in 2003. Her main areas of specialization are art of the European Middle Ages and Renaissance. Current scholarly projects include work on the patronage of Emperor Maximilian I and European depictions of Islam during the Renaissance. She is currently also a visiting lecturer at University of California, Santa Cruz and California College of the Arts.

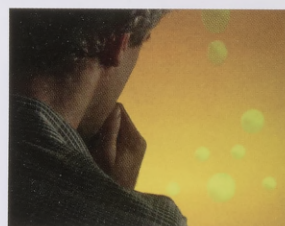
KEITH MANSON is resident faculty in the Liberal Arts department. Manson was a graduate fellow in Philosophy at Princeton University and has a PhD in Mathematics from the University of California at Berkeley. Recent publications on his work in automated pattern recognition and artificial intelligence systems have appeared in the *IEEE Transactions* and the *8th ICECGDG Proceedings*. He is currently collaborating with multimedia artists on an aesthetically and linguistically adept 3D-animation/imaging utility.

FRED MARTIN is Dean of Academic Affairs Emeritus and resident faculty in the Painting department. He is also Adjunct Professor in the Arts and Consciousness Department of John F. Kennedy University. Martin's writing in art criticism, history and cultural theory has appeared in *The Art Journal*, *Artforum*, and *Art International*. Martin's recent exhibitions include *The Art of Fred Martin: A Retrospective, 1948-2003*, at the Oakland Museum of California. His work is in the collections of San Francisco Museum of Modern Art, the Oakland Museum of California, the Richmond Art Center, the Crocker Art Gallery, Sacramento, CA; the Whitney Museum of American Art and the Museum of Modern Art, both in New York, and the Fogg Museum at Harvard University, as well as numerous private collections. Martin is represented by the Ebert Gallery in San Francisco, by the Frederick Spratt Gallery in San Jose, and by Han Art Contemporaine in Montreal, Quebec, Canada.

PAM MARTIN is visiting faculty in the Summer MFA program. Her work is a process of "word drawings" through actions, works on paper, and mixed media installations. She received a MFA studio award at Headlands Center for the Arts for 2002-03. Her recent collaborative performance *Shelter in Place* was performed at New Langton Arts, San Francisco.



FRANCES McCORMACK



JANE MCGONIGAL



FRED MARTIN

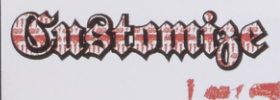


PAM MARTIN





CAITLIN MITCHELL-DAYTON



JULIO CESAR MORALES



MARK MULRONEY



SUZANNE OLMSTED

JILL MILLER is visiting faculty in the New Genres department. She received her MFA from the University of California, Los Angeles. Her video work attempts to address the nature of video as a medium. Her work is research-based, and she draws from a variety of sources, including literature, art history, feminist theory, and humor. Her work has been exhibited internationally, and she is a recipient of the D'Arcy Hayman Award, the Hoyt Award, and the Edward J. and Alice Mae Smith Award, among others. (GR)

CAITLIN MITCHELL-DAYTON is visiting faculty in the Painting department. Mitchell-Dayton received her MFA, MA, and BA degrees in the Practice of Art at the University of California at Berkeley and has an extensive exhibition record. Recent group exhibitions include: *Fascination: The Bowie Show* at Gallery 16, and *Museum Pieces* at the M.H. de Young Museum. Solo shows include *World of Swirl* at John Berggruen Gallery, San Francisco. In addition, Mitchell-Dayton received a SECA Purchase Award from the San Francisco Museum of Modern Art in 1997 and an Eisner Award for Fine Art at the University of California at Berkeley in 1982.

JEREMY MORGAN is resident faculty in the Painting department. His work has been exhibited internationally, including at the China National Academy of Fine Arts, Hangzhou; Institute of Contemporary Art, London; and the Royal Academy of Arts, London. His work is featured in collections including Beringer Wineries, Lucent Technologies, and the Central Institute Gallery, Beijing. He is represented by BaxterChangPatri, San Francisco, and is the recipient of the European *Connoisseur* Magazine Painting Prize and the Harkness Fellowship, New York. (GR)

JULIO CESAR MORALES is visiting faculty in the Interdisciplinary department. He is an artist/educator/curator who works both individually and collaboratively. Morales was born in Tijuana, Mexico. He attended the San Francisco Art Institute in the New Genres department. His artwork has ranged from photography and interactive media to audio, public art, and video installation. Morales has been exploring issues of labor, memory, surveillance technologies and identity strategies. His most recent projects include ARCO International Art Fair, Spain; the San Juan Triennial of Puerto Rico; and solo exhibitions at Peres Projects in Los Angeles and at Fototeca in Havana, Cuba. He has received awards from The Rockefeller Foundation, The ArtsCouncil/Artadia, and The Creative Work Fund.

KEVIN MULLER is visiting faculty in the Liberal Arts department. He has a PhD in the History of Art from the University of California at Berkeley, and has been awarded fellowships for his research from the Smithsonian Institution, Washington, D.C.; The Huntington Library, San Marino, CA; and The Henry Luce Foundation. In addition to his academic background, he has worked in a contemporary art gallery, the Curatorial Department of the San Diego Museum of Contemporary Art, and the Department of Paintings at the J. Paul Getty Museum, Los Angeles.

MARK MULRONEY is visiting faculty in the Painting department. He often paints landscapes that seem to be on the verge of collapse, not as a pessimistic critique of our environment but more of an upbeat picture of what could be if we just looked at every trash heap as having potential. He received his MFA from the University of California at Santa Barbara and BFA from San Diego State University. His work has been shown at the San Diego Museum of Contemporary Art; Cassius King Gallery, San Diego; Mandeville Gallery, University of California at San Diego; Santa Barbara Contemporary Arts Forum; Mixed Greens and Rare Gallery, New York; Santa Monica Museum of Art; Laguna Art Museum, Laguna Beach, CA; Minima, Philadelphia; Richard Heller Gallery, Santa Monica; Hatch Gallery, Venice, CA; and the Santa Barbara Art Museum.

CHRISTIN NELSON is visiting faculty in the Sculpture department. Her work has been exhibited at the University of California Berkeley Art Museum, the Oakland Museum of California, the Oakland Airport, the Staten Island Children's Museum, NY, and numerous galleries including Butter's Gallery, Portland, OR; Hansen Fuller Gallery, San Francisco; and Edith Caldwell Gallery, Sausalito, CA. Nelson has received commissions from the California Academy of Sciences in San Francisco and the American Museum of Natural History in New York. She has also taught recently at California College of the Arts, University of California, Davis, and University of California at Berkeley.

KELSEY NICHOLSON is visiting faculty in the Sculpture department. She has shown her work at Southern Exposure, San Francisco; and Traywick Gallery in Berkeley. Her work is in the di Rosa Collection of Contemporary Art in Napa, CA.

SUZANNE OLMSTED is resident faculty in and Chair of the Printmaking department, and also teaches in the Design+Technology department. Her work has been exhibited widely in shows at AIR Gallery, New York; La Estamperia, Quito, Ecuador; Walter and McBean Galleries, San Francisco; and WORKS Gallery, San Jose. She works primarily with mixed media via printmaking, object making, and installation. She has been awarded residencies at Studio Camnitzer, Valdottavo, Lucca, Italy; and Kala Institute, Berkeley, CA. She has received awards, including the Eben Demarest Trust Fund Award at Carnegie Mellon University and the Best Production in Drama from the Bay Area Theatre Critics Circle Awards.

DARCY PADILLA is visiting faculty in the Photography department. She is a documentary photographer based in San Francisco. Her work has appeared in many publications, including *The New York Times*, *The Washington Post*, *Life Magazine*, *Harpers Bazaar*, and *Graphis*. Since 1990 Padilla has been chronicling the lives of the poor in the U.S. In 1997 the United Nations selected her project on AIDS for the UNAIDS exhibition in Geneva. Her work has received numerous grants and awards including an Alexia Foundation for World Peace & Understanding Award, Open Society Institute Individual Fellowship, and a John Simon Guggenheim Fellowship.



IRENE PIJOAN is resident faculty in the Painting department. Her work has been exhibited widely, including shows at Rena Bransten Gallery, San Francisco; the Oakland Museum of California; the Corcoran Biennial of American Painting, Washington, D.C.; the Leo Castelli Gallery and the Guggenheim Museum, both in New York. Pijoan has received a Skowhegan Purchase Award, a National Endowment for the Arts grant and a SECA fellowship. She was awarded residencies at the Djerassi Foundation, the University of Georgia, and the Roswell Museum and Art Center in New Mexico. She is represented by Rena Bransten Gallery, San Francisco.

MARIELLA POLI is visiting faculty in the Photography department. Her work explores different architectural sites as containers, which signify history, memory, cyclical order and cultural organization. Her work has been exhibited in the U.S. and in Italy, in numerous solo and group exhibitions.

J. JOHN PRIOLA is visiting faculty in the Photography department. His work has been shown in exhibitions including *In A Different Light*, Berkeley Art Museum, and *Prospect '96*, at the Schirn Kunsthalle, Frankfurt, Germany. His work is included in the collections of the Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; and the Art Institute of Chicago. A monograph of his work was published by Twin Palms in 1998. He is represented by Gallery Paule Anglim, San Francisco. (GR)

JEANNENE PRZYBLYSKI PhD is visiting faculty in the Graduate program. Przyblyski is the executive director of the San Francisco Bureau of Urban Secrets, a visual arts and urbanism think tank that incubates and promotes art and political interventions in city life. She writes frequently on photography, history and cities. She is co-editor of the anthology, *Making the News: Modernity and the Mass Press in Nineteenth-Century France* (University of Massachusetts Press, 1998); co-editor of *The Nineteenth-Century Visual Culture Reader* (Routledge, forthcoming); and author of *The Camera on the Barricades: Photography and the Paris Commune of 1871* (University of Minnesota Press, forthcoming). (GR)

JOHN RAPKO is visiting faculty in the Liberal Arts department. Rapko is a philosopher and art critic specializing in political aesthetics. He received his PhD from the University of California at Berkeley's Department of Philosophy and teaches in the Art Practice Department at UC Berkeley. (GR)

BRETT REICHMAN is resident faculty in the Painting department. He received his BFA from Carnegie Mellon University and MFA from the University of California at Berkeley. His labor-intensive, conceptual-realist paintings address issues of identity politics. They are in many public collections, including the San Francisco Museum of Modern Art and the Orange County Museum of Art, Newport Harbor, CA. Solo exhibitions include Feature Gallery, New York; Rena Bransten Gallery, San Francisco; and the PPOW Gallery in New York. His work is represented at PPOW and scheduled for a Spring 2005 exhibition. (GR)

BRODY REIMAN is visiting faculty in the Sculpture department and a graduate of SFAI. She collaborates with Charlie Castaneda to create sculptural works that comment on and challenge the sentiments associated with man-made, domestic settings. Influenced by their experience as contractors, Castaneda/Reiman work with the raw materials of the trade such as concrete, plywood, lumber and insulation to recreate fragments of dwellings, often complete with their own canine guardians. Castaneda/Reiman have worked exclusively in collaboration since 1988. Their work has been exhibited at Yerba Buena Center for the Arts, New Langton Arts, Southern Exposure, four walls and John Berggruen Gallery, all in San Francisco. (GR)

RIGO23 is visiting faculty in the Painting department. His work has ventured into many terrains—drawing, painting, organizing, documenting, building and meeting—with a preference for working in the public realm. Recent work includes involvement in the campaign for the release of the Angola 3 Black Panthers, including painting several support murals on their behalf in San Francisco, Los Angeles, New Orleans, Lisbon and Havana. Rigo received his BFA from the San Francisco Art Institute and his MFA from Stanford University. His work has been exhibited internationally at such venues as The Royal College of Art, London, UK; Museo de Arte Contemporáneo, Santiago, Chile; IT-Park Gallery, Taipei, Taiwan; ARCO 98, Madrid, Spain; Deitch Projects, Artist's Space, New York; and in the Bay Area at Gallery Paule Anglim, San Francisco Museum of Modern Art, the Fine Arts Museums of San Francisco, the University of California Berkeley Art Museum, Oakland Museum of California, and the Richmond Art Center.

RICHARD RINEHART is visiting faculty in the Design+Technology department. He is a practicing digital artist and holds a joint appointment at the University of California at Berkeley, as a digital media instructor, Art Department; and Director of Digital Media, Berkeley Art Museum/Pacific Film Archive. Rinehart is a member of the UC Berkeley Center for New Media and a curatorial board member of New Langton Arts, San Francisco.

JOHN ROLOFF is resident faculty in and Chair of the Sculpture department, and coordinator of the interdisciplinary Center for Art+Science. He has exhibited his work extensively, including exhibitions at the Berkeley Art Museum; Gallery Paule Anglim, San Francisco; the Whitney Museum of American Art and Lance Fung Gallery, both in New York; the Venice Architectural Biennale, and the Smithsonian Institution in Washington, D.C.. Roloff has won numerous commissions and awards, including three National Endowment for the Arts grants, a Visual Arts Award from the California Arts Council, and a Guggenheim fellowship. (GR)

MARK ROSEN is visiting faculty in the Liberal Arts department. He is completing a doctorate in the History of Art at the University of California at Berkeley, with a specialization in Renaissance Italian art and the history of Early Modern Cartography. He has taught at UC Berkeley as well as at the California College of the Arts, and has



IRENE PIJOAN



J. JOHN PRIOLA



BRETT REICHMAN



RICHARD RINEHART

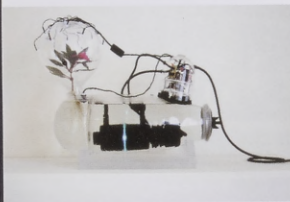




JOHN ROLOFF

published on the relationship between artists and scientists in sixteenth-century Italian culture. He received a two-year Kress Foundation Research Fellowship at the Kunsthistorisches Institut in Florence, Italy and a year-long fellowship at the Fondazione Roberto Longhi, also in Florence.

JAY ROSENBLATT is visiting faculty in the Filmmaking department. His films have won many awards and have screened throughout the world. A selection of his films had one-week theatrical runs at the Film Forum in New York and at theaters in San Francisco, Chicago, Seattle and Boston. Seven of his films have been at the Sundance Film Festival and several of his films have shown on HBO/Cinemax, the Independent Film Channel and the Sundance Channel. He is a recipient of both a Guggenheim and a Rockefeller Fellowship. (GR)



PHILIP ROSS

JEFF ROSENSTOCK is resident faculty in the Filmmaking department. His work has been exhibited at San Francisco Cinematheque, New Nothing Cinema, and the New Performance Gallery in San Francisco. He is co-founder of Hands-On Video, a community-based organization that works with urban middle- and high-school students to create and produce video projects. Rosenstock has also done freelance sound, lighting and cinematography on numerous independent film and video productions.



ALISON SANT

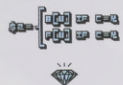
PHILIP ROSS is visiting faculty in the Sculpture department. In his work he transforms a variety of living species into sculptures that are at once highly crafted and naturally formed, skillfully manipulated and sloppily organic. He has been an artist-in-residence at the Exploratorium's Life Science Department, the Johnson Oyster Farm in Tomales Bay, and has recently been invited to the Carnegie Institution of Washington's Department of Plant Biology. Ross is also a visiting lecturer at Stanford University. (GR)



JOVI SCHNELL

JON RUBIN is visiting faculty in the New Genres department. His work has been exhibited at San Francisco Museum of Modern Art, M.H. de Young Museum, and Yerba Buena Center for the Arts, both in San Francisco; and Seattle's Center on Contemporary Art. He has received public art commissions from the San Francisco Arts Commission; the Washington Arts Commission; University of California, San Francisco; the City of Fairfield, CA; and the city of Oakland. Rubin has received an Art Matters Fellowship, California Arts Council Artist Fellowship Award, Phyllis Wattis Artist-in-Residency, and a Creative Work Fund Grant.

ALISON SANT is visiting faculty in the Design+ Technology department. She is a media artist whose work has been exhibited nationally and internationally. Sant has been awarded residencies at the Djerassi Foundation, Headlands Center for the Arts, Sausalito, CA; and the McColl Center for Visual Art in Charlotte, NC. She received her BFA in Photography and Interactive Telecommunications from New York University's Tisch School of the Arts and her MA in Design at the University of California at Berkeley's Visual Studies program in Architecture.



JOSHUA TREES

CAROLINE SAVAGE is visiting faculty in the Film department and is an alumna. Her work incorporates darkroom processes, digital manipulation, film projections, and video. She is visiting from Dickinson College, Carlisle, PA, where she teaches Photography and Time-Based Media Art. She was the Fellowship, Media Arts, and Visual Arts Program Director at the Pennsylvania Council on the Arts from 1992-2003.

JOVI SCHNELL is visiting faculty in the Painting department. Schnell's colorful wall works, paintings and drawings are poetic expressions that seek to tug at the mysteriousness of life. Fusing the organic and the mechanic, she invents playful networks that often times illuminate fantastical functioning of laboratories, organisms and flora. Schnells' work has been exhibited internationally in many galleries and institutions, including the Stedelijk Bureau Museum in Amsterdam; the Williams College Museum, Williamstown, MA; The Brooklyn Museum, and PS1 in Queens. Her work has received reviews in *The New York Times*, *Flash Art*, and *Art in America*. In 2002 she received the Pollack-Krasner Award. She is currently working towards a show slated for November 2004 at The Luggage Store gallery in San Francisco.

THOM SEMPERE is visiting faculty in the Photography department. He has been an artist and active member of the Bay Area photography community since 1977. Sempere has served for over a decade as Manager of Visual Resources at San Francisco Museum of Modern Art, where he works closely with that institution's distinguished photography collection.

LAETITIA SONAMI is visiting faculty in the Design+ Technology department. She has performed internationally, including the Ars Electronica Festival, Linz, Austria; Bourges Music Festival, France; Sonambiente Festival, Berlin; Interlink festival, Japan; and Other Minds, S.F. Her work is included on CDs such as *Imaginary Landscapes* (Nonesuch), and *Jewel Box* (TellUs 26, New York). She is the recipient of a Herb Alpert Award in the Arts, Foundation for Contemporary Performance Arts Award, a Creative Work Fund Grant, and others. (GR)

CELIA STAHR PhD is visiting faculty in the Liberal Arts department. She has a diverse background, specializing in women artists, as well as modern, contemporary, and African art. She has extensive teaching experience at several Bay Area schools including San Francisco State University, the University of San Francisco, and the California College of the Arts. She was an affiliated scholar at The Institute for Research on Women at Stanford where she worked on an article and book about Elaine de Kooning.

LARRY THOMAS is Dean of Academic Affairs, former Chair of the Printmaking department, and an alumnus. He has exhibited his work widely, including the San Francisco Museum of Modern Art; the Palo Alto Cultural Center; the Cultural Institute of Macao; and the National Museum of American Art, Washington, D.C. He has received a National Endowment for the Arts Fellowship, a San Francisco Museum of Modern Art SECA award, and a Djerassi Foundation residency. Thomas has also served as



cultural specialist to the National Museum of Jordan and the University of Damascus, Syria, and was invited to tour the Yunnan Province as part of the USA-China Arts Exchange.

**JOSHUA TREES** is visiting faculty in the Design+Technology department. His work, as part of the collaborative design/art team Fake I.D., has included installations, performances, publications, experimental campaigns, interactive games, window displays, web experiences, avatars, and custom-designed fonts. Their work has been exhibited internationally. Fake I.D. has worked on commissions for Urban Outfitters, Nike, MTV, Art Center College of Design, Aiwa, Arkitip, *Émigré*, and *The Face* magazine.

**MEREDITH TROMBLE** is visiting faculty and coordinator of the interdisciplinary Center for Art+Science. She is an artist, writer, and editor. Her writing has appeared in the Flintridge Foundation Awards catalogue, *Yesterday, Today and Tomorrow: Women Artists in California*, and many other publications. She edited *Private Eye*, on the new media artist Lynn Hersman, which was published by the University of California Press in 2003. She has served as the Editor-in-Chief of *Artweek* and *NextMonet.com*, and co-founded the Bay Area art website, *Stretcher.org*. (GR)

**MARK VAN PROYEN** is resident faculty in the Design+Technology, Liberal Arts, and Painting departments. He is an artist and critic whose visual work has been exhibited widely. He is a columnist and critic for *Artweek*, a contributing editor for *Art in America*, and has contributed writing to *Art Issues*, and *Bad Subjects*. He is the editor of *expo-see.com*. (GR)

**CARLOS VILLA** is resident faculty in the Painting department. He has exhibited his work internationally, including exhibitions at Syntex Gallery, Palo Alto, CA; INTAR Gallery, New York; and the American Academy in Rome, Italy. His work is in the collections of Casa de las Americas, Havana, Cuba; Columbia University, New York; the Oakland Museum of California; the Smithsonian Institution, Washington, D.C.; and the Whitney Museum of American Art, New York. He is the recipient of a National Endowment for the Arts grant, a Rockefeller Travel Grant, and the SFAL Adaline Kent Award.

**DARREN WATERSTON** is visiting faculty in the Painting department. He is the 2004 recipient of the SFAL Diebenkorn Teaching Fellowship. In teaching Waterston draws from his understanding of the history of paint itself and the relationship between science, alchemy and the artistic process. Waterston has exhibited widely throughout the U.S. and Canada and his work can be found in many public collections including University of California Berkeley Art Museum, University of California Los Angeles Hammer Museum, Seattle Art Museum, Los Angeles County Art Museum, and the Museum of Contemporary Art, San Diego. (GR)

**HENRY WESSEL** is resident faculty in the Photography department. Wessel has been honored with two Guggenheim grants and three fellowships from the

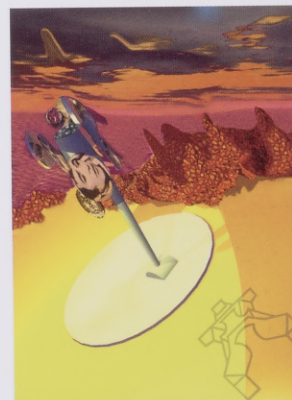
National Endowment for the Arts. His photographs are included in the permanent collections of the major American, European, and Asian museums. His work has been frequently and widely exhibited, including solo exhibitions at the Museum of Modern Art in New York and the Museum of Contemporary Art in Los Angeles. His work is represented by Charles Cowles Gallery and Robert Mann Gallery in New York; Gallery Luisotti in Los Angeles; and Rena Bransten Gallery in San Francisco. (GR)

**PAMELA WILSON** is visiting faculty in the graduate program. Wilson obtained her BA in Fine Arts from the University of California at Berkeley, where she was awarded the Eisner Prize in Painting. She received an MA in Art History, Theory and Criticism from the School of the Art Institute of Chicago in 1995. She has taught at the School of the Art Institute of Chicago and at the California College of the Arts. Her work has been exhibited in New York and Chicago, most recently in her solo exhibition, *Home and Away* at the Monique Meloche Gallery in Chicago in 2002. (GR)

**MARNIN YOUNG** is visiting faculty in the Liberal Arts department. Young received his PhD in the History of Art from the University of California at Berkeley, where he concentrated in the following fields: European painting and sculpture, 1830-1945; Courbet, Manet, Degas; Theories of Realism; History of Photography; and Nineteenth-Century French Literature. He was a Fulbright Student Scholar in Belgium. Additional awards include a Belgian American Educational Foundation Fellowship and a Getty Research Support Grant from the Getty Research Institute in Los Angeles. His essay, "Manufactured Landscapes: The Photographs of Edward Burtynsky," was published in *Afterimage: The Journal of Media Arts and Cultural Criticism* in May-June, 2003.

**CATHERINE ZIMMER** is visiting faculty in the Liberal Arts department. She received her Ph.D. in 2002 from the department of Rhetoric at the University of California at Berkeley. Specializing in film studies and phenomenology, her teaching is focused on the intersection of critical theory and media technologies. Currently serving as guest editor at *Film Quarterly*, she has also published several articles and is completing work on her book, *Reflexivity Reconsidered: Film, New Media, and the Technological Imagination*.

**JOHN ZURIER** is visiting faculty in the graduate program. He received his BA in Landscape Architecture and an MA and MFA in Painting from the University of California at Berkeley. His work has been exhibited internationally, including recent exhibitions in the UK at Peer in London and Kettle's Yard in Cambridge; at Charles Cowles Gallery and the 2002 Biennial at the Whitney Museum of American Art in New York; Larry Becker Contemporary Art in Philadelphia; Richard Levy Gallery in Albuquerque, NM; Kohn Turner Gallery and Chac Mool Gallery in Los Angeles; the Pasadena Art Center; the UC Berkeley Art Museum; California College of the Arts and Mills College in Oakland; and Aurobor Press and Gallery Paule Anglim in San Francisco. (GR)



MARK VAN PROYEN



CARLOS VILLA



HENRY WESSEL

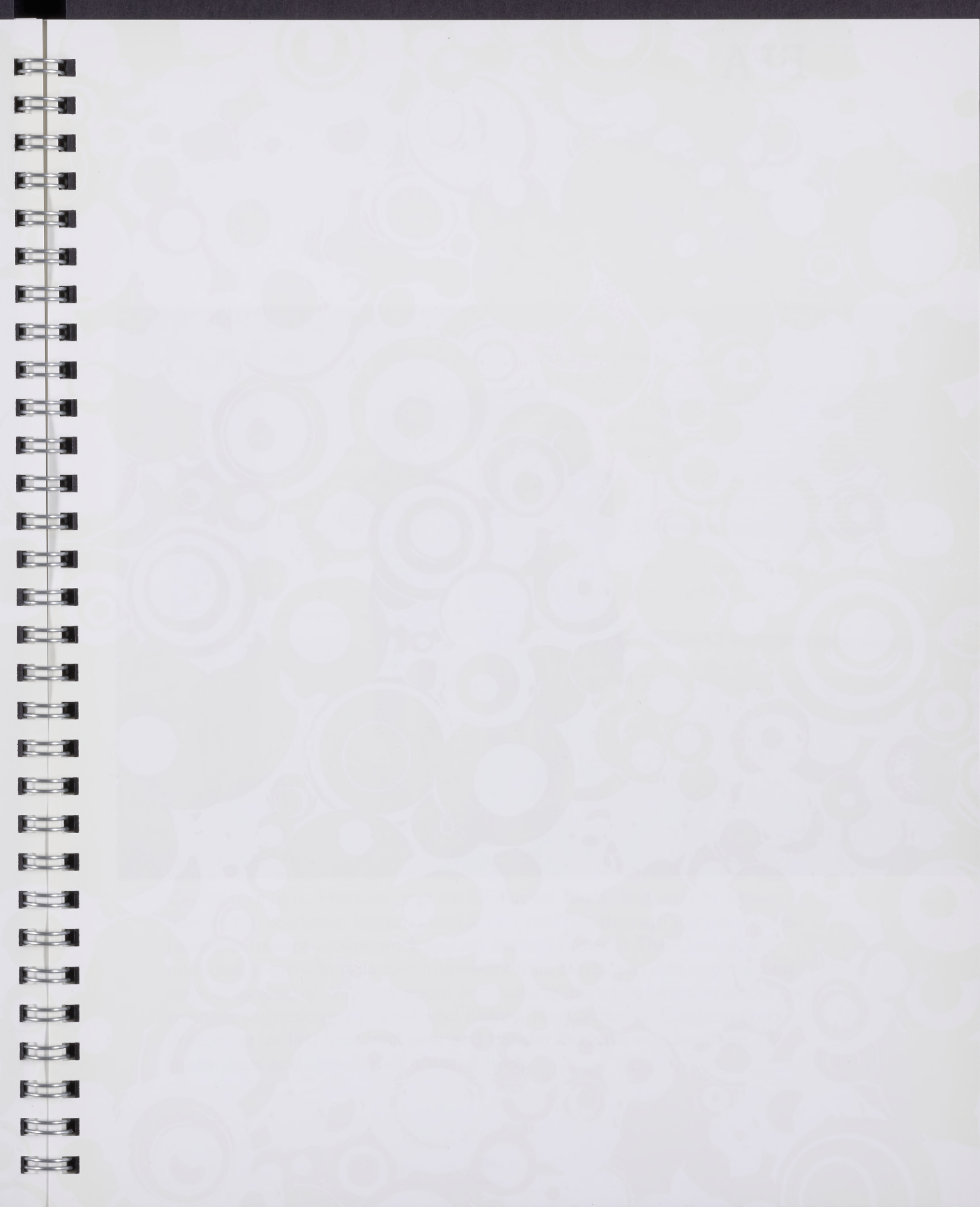


JOHN ZURIER















## BACHELOR OF FINE ARTS

Pursuing a career as an artist is a significant and exciting decision. The San Francisco Art Institute's focus on skills, experimentation, and active dialogue make it a perfect place to explore and emerge as the artist you want to become. Our Bachelor of Fine Arts (BFA) program is designed to develop your ability to think creatively, and to give you the confidence to realize your visions. The program will provide you with equal parts skill development, guidance, challenging discussion, and the freedom to explore and experiment. Since a BFA program is a key time to focus on your interests, the curriculum offers you adaptable opportunities including studio practice, seminars, critiques, tutorials with individual faculty members, and internships, so that you can design your own individualized learning program.

The curriculum offers you seven major areas of study: Filmmaking (Narrative, Documentary, and Experimental Cinema), Design+Technology, New Genres (Performance Art, Video, and Installation), Painting, Photography, Printmaking, and Sculpture. The BFA curriculum also offers many courses in the liberal arts and interdisciplinary studio practices that incorporate other areas of study.

SFAI is committed to arts education in a cross-disciplinary environment, not only between art-making media, but also between the arts and other disciplines such as science and literature. Four interdisciplinary Centers of study—the Center for Art+Science, the Center for Media Culture, the Center for Public Practice, and the Center for Word, Text, and Image—interweave academic learning and studio practice through intensive classroom discussions, coursework and art making projects. The Centers are intended to provide an active framework from which you can explore new ways of looking at, thinking about and making art, while learning about science, technology, literature and history. The Center for Contemporary Practice is for first-time freshmen and transfer students with less than 12 studio units and includes all areas of study.



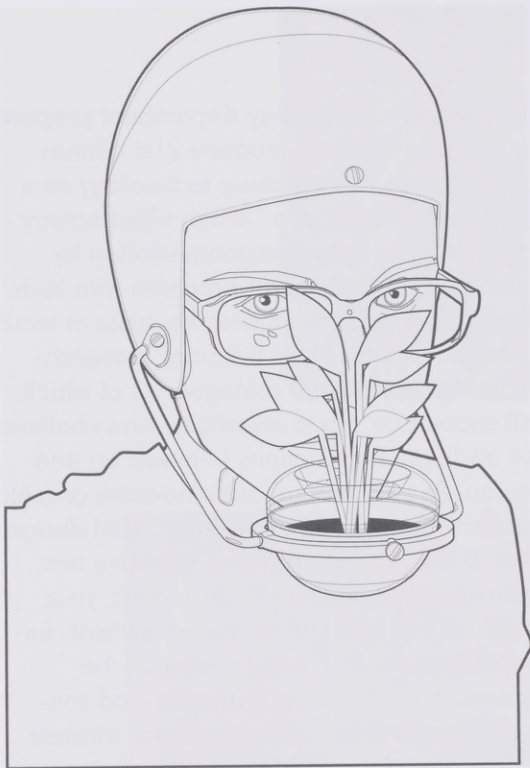
# Center for Contemporary Practice



If you are a first-year student, the Center for Contemporary Practice will introduce you to the unique educational environment of the Art Institute and prepare you to actively participate in the school's community, which plays a vital role in the San Francisco art scene. The Center will also prime you to take part in the broader dialogues and issues of contemporary art and life. The curriculum is designed to prepare you for your next phases of study by integrating liberal arts and art history studies with studio courses in every department on campus. In the first semester, you will rotate through four idea-based Contemporary Practice Seminar/Workshops that introduce all of the school's departments, faculty, and facilities, so you'll have direct experience to make informed choices about the next steps in your educational path. This center offers a clear view into the dynamics and processes of both academic and studio courses. You'll be introduced to Bay Area artists, curators, and other professionals, as well as technical and cultural resources of the Bay Area. The seminar/workshop of fifteen students offers a comfortable and supportive group to work with as you get to know the school.

In the second semester, you'll choose two studio courses from different disciplines, two liberal arts courses, and also continue in the Contemporary Practice Seminar. This combination gives you the opportunity to work in different media and to develop your ability to talk about all kinds of art—drawing, video, photography—however and whatever you and your classmates choose to express your ideas. This creates a firm foundation in the critique process, one of the most important and fulfilling aspects of an SFAI education. Experience and experimentation—trying out new ideas and new materials—in this first year prepares you for advanced studies and the development of your own challenging and innovative course of study.





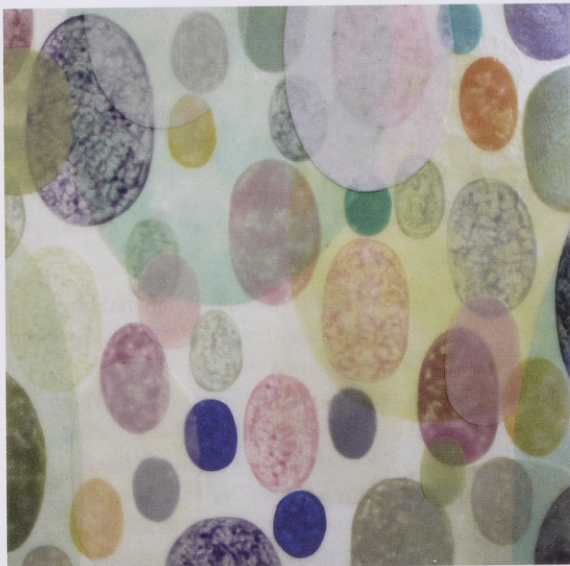
SEAN TALLEY



EILA KOVANEN



ZAC AMENDOLIA



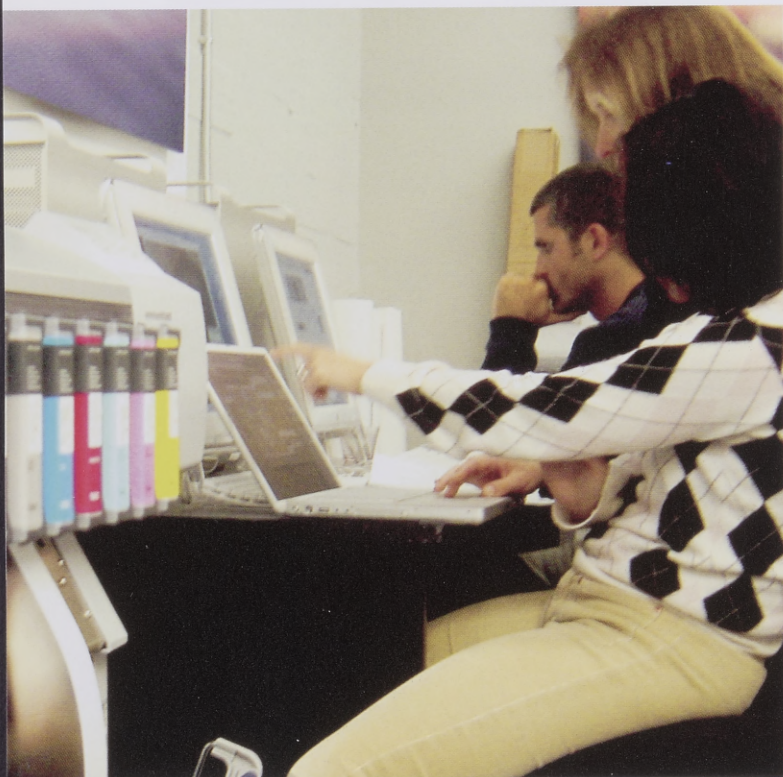
REBECCA SHORTLE



SHAUN LEONARDO



# Design+Technology



The Design+Technology department prepares you to conceive and produce 21st century visual culture. Recognizing technology as a tool for art making, the Design+Technology program encourages experimentation by combining traditional art practices with technology. The curriculum has two areas of focus. The first involves skills training, research, experimentation, and dialogue, all of which will encourage you to investigate and challenge the traditional distinctions between art and design. As you learn about innovative graphic design and typography, environmental design, illustration, motion graphics, narrative film, experimental video, and network art, your work will become part of a lively critical dialogue. The second area focuses on the process of customizing hardware and software—working with programming, wireless technology and interface design—to realize your visions of individual and collaborative interactive art and design.

## FACILITIES

The Digital studios support Macintosh OS X, with over 40 new MAC G5s. Digital video production is supported with DV Hardware Code C Converters, VHS and Mini DV recording decks, digital projectors, sound mixers, and large-format scanners. The Imaging Studio houses two Epson Pro Stylus 7600 printers for prints up to 24 x 90 inches; one Stylus 9600, and two Stylus 3000s; a Polaroid ProPalette for recording digital images on film; and a Umax flatbed scanner.

## OTHER RESOURCES

The Bay Area has renowned resources that enable students to mentor with artists and designers in independent practice who are also affiliated with industry partners such as Intel Corporation, Apple, The Bay Area Video Coalition, KQED Public Radio and Television, Industrial Light and Magic, Pixar, and others. Through the Art, Design, and Technology Speaker Series, students engage in dialogues with practitioners that lead to further collaboration. Towards this end, the department recognizes the relationship between training an artist as the generator of ideas and the need for industry to hire individuals who think with ingenuity and boldness, and who are prepared for a broad variety of career and artistic opportunities.





LOUIS RAWLINS



PATRICK WILSON



DAVID CASTRO



PHIL MARIOTTI



# Filmmaking



The Filmmaking department considers cinema as an experimental and creative medium, one that has clearly shaped artistic and social dialogue globally. The department's hands-on, project-based curriculum emphasizes creativity and personal expression, while providing historical context with in-depth seminars in classics-to-contemporary, mainstream-to-experimental film history, criticism, and theory. You'll have access to training and guidance in a wide range of filmmaking approaches and techniques: conceptual, animation, abstraction, documentary, experimental, and narrative.

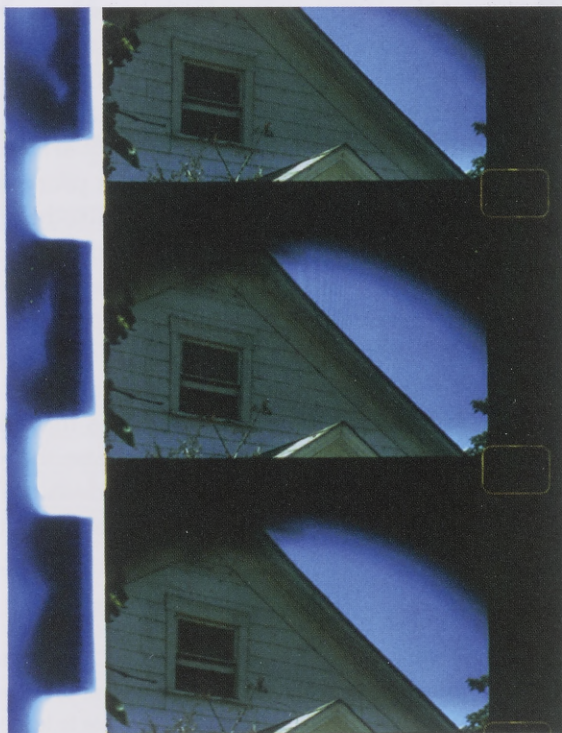
## FACILITIES

The Filmmaking department is equipped to support work in 16mm and Super 8 film, including the on-site processing and printing of film stock; and digital and high-definition video. Equipment includes Super 8, 8mm, 16mm, and digital video and high-definition cameras; digital and analog sound recording equipment, a multi-format mix room, animation stands, optical and contact printers, digital, high-definition, and analog editing suites, and flatbed film editors. Studios are equipped for production and screening, and the Lecture Hall is equipped for state-of-the-art projection and sound.

## OTHER RESOURCES

The Bay Area is home to an exceptional range of alternative film venues including the world renowned Pacific Film Archive and San Francisco Cinemathèque, and international and identity-based film festivals such as the San Francisco International Film Festival, the Asian Film Festival, the Gay, Lesbian, and Transgender Film Festival, the Jewish Film Festival, and the Annual SFAI Film/Video Festival, which is produced by students. Noted industry production facilities include Pixar, Industrial Light and Magic, Saul Zaentz Studios, and Francis Ford Coppola's Zoetrope. Smaller organizations such as the Bay Area Video Coalition, Film Arts Foundation, and Artists' Television Access are important resources for independent film and video artists. All are major resources for enriching your education in filmmaking.





JOHN PALMER



RICK BAHTO



JON SAJETOWSKI



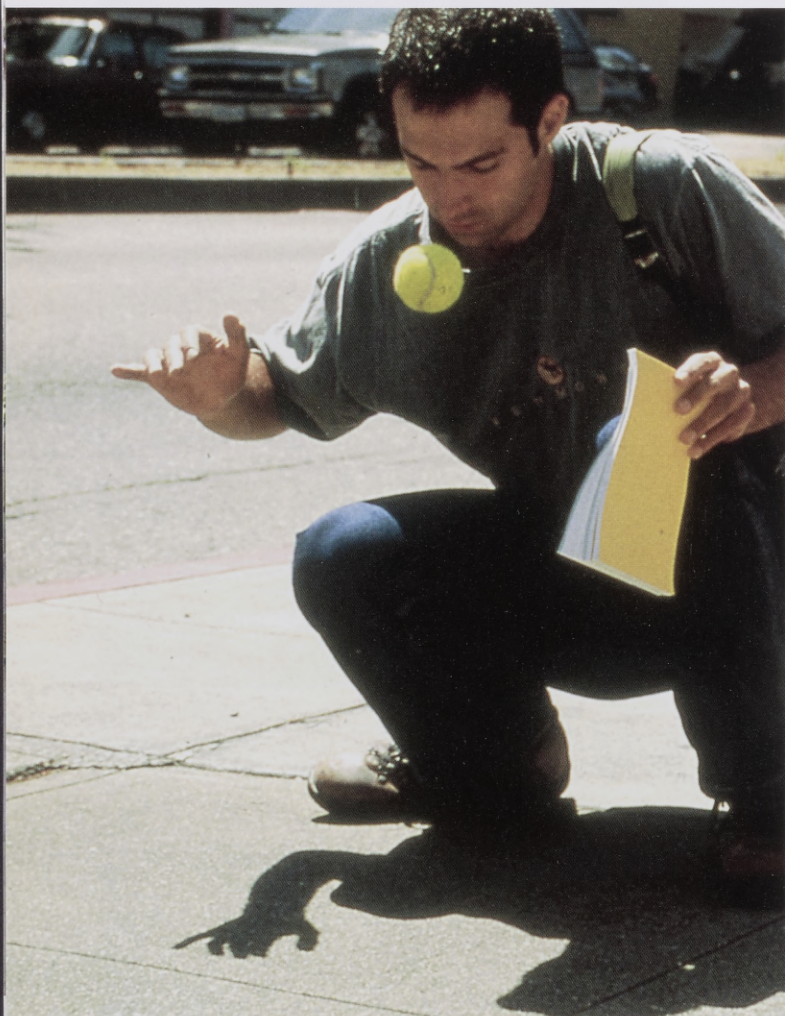
BRIAN P. TRAYLOR



CHRISTINA BATTLE



# Liberal Arts



Discourse about art is becoming as important as the artwork itself. The Liberal Arts program is a key way to deepen your skills in critique and self-expression. The curriculum is based in the understanding that serious contemporary artists need to have a broad knowledge of contemporary criticism, history, literature, culture, and the sciences. In the current art world the ability to organize and express your ideas in text and in dialogue is a required skill. The Liberal Arts curriculum, for both BFA and MFA students, emphasizes the written word in all its forms, and comprises courses in the humanities, mathematics, and sciences, as well as art history, theory, and criticism. The Liberal Arts faculty will provide you with a thorough, informative, and inspiring program that creates critical links between art and ideas of the past and your present and future as a productive, relevant artist.

## FACILITIES

The Center for Individual Learning (CIL) provides extensive tutoring at all levels and in all subjects of the curriculum. Student tutors are available to lead workshops in the classroom and work with students on a one-to-one basis. The school's Anne Bremer Memorial Library is a unique and valuable resource for arts information. The library's collection emphasizes modern and contemporary art, art history, theory, and criticism. It contains 26,000 volumes, including an outstanding collection of exhibition catalogs and subscriptions to more than 200 general-interest and arts periodicals. The library staff works with students on an individual basis, showing them how to take advantage of the library's specialized resources. The library sponsors an annual artist's book contest for students and has changing displays in its exhibition case.

## OTHER RESOURCES

SFAI is located between two world-class universities—the University of California at Berkeley and Stanford University—with their research libraries; the San Francisco Public Library is also a major resource. The Bay Area's major museums have libraries and archives that are open by appointment.

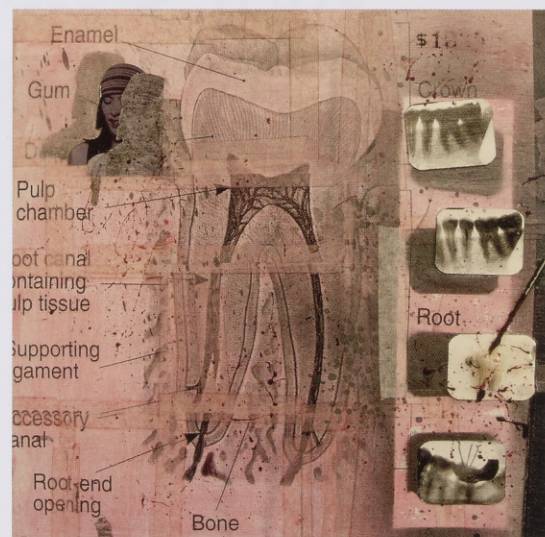




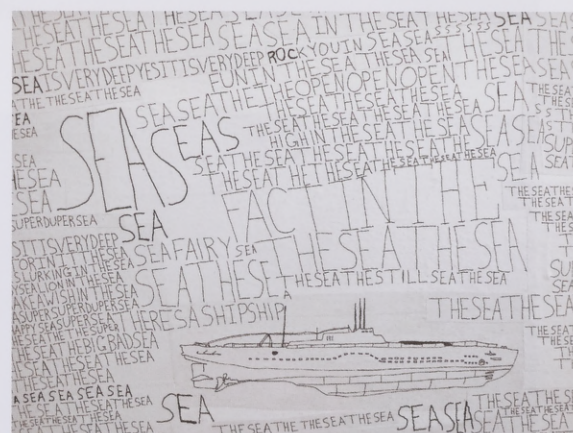
JEFF WALKER



DANIEL FARNUM



MARIA BONN



ZANE PEACH



# New Genres



The department has roots in the conceptual art of the 1970s and 80s—an era of particularly rich art history in the Bay Area. New Genres is constantly evolving to recognize the profound cultural, societal and political influences on contemporary artists. New York Times critic Michael Kimmelman, in a glowing review of faculty member Paul Kos's recent retrospective affirms how the faculty—including renowned artists Doug Hall, Tony Labat, and Tom Marioni—turned the department into “an academic oasis and think tank for artists...” That spirit is alive and well in critiques and coursework where we stress the idea that meaning and function follow form. The New Genres curriculum proudly resists formulation and expected solutions and forms. You will be encouraged to question and work outside traditional practices to forge new means of expression. The faculty are as interested in teaching you craft as they are in helping you learn the complex processes of making meaningful artwork. Whether artworks are video, installation, performance, intervention, site-specific and public art, sound, or digital technologies, it's your capacity to communicate meaning or message that we value most.

## FACILITIES

The New Genres Department supports two studio/classrooms with Internet connection, video and slide projectors; and VHS, miniDV, and U-matic video formats; four enclosed editing rooms; two AVID video editing stations; two dedicated Final Cut Pro stations; an audio editing room; and a dub room; as well as a computer lab with the latest digital technologies and software. DVD authoring is also available.

## OTHER RESOURCES

The Bay Area has an active alternative scene, with clubs and private homes often serving as venues for performances, video installations and screenings. New Langton Arts, Southern Exposure, San Francisco Arts Commission Gallery, The LAB, Galería de la Raza, and Adobe Books are a few of the alternative venues that provide space for emerging artists to exhibit their work. The Bay Area Video Coalition, a partner of SFAI, and Artists' Television Access are excellent resources for video production.





SAHAR MOZAFFAR



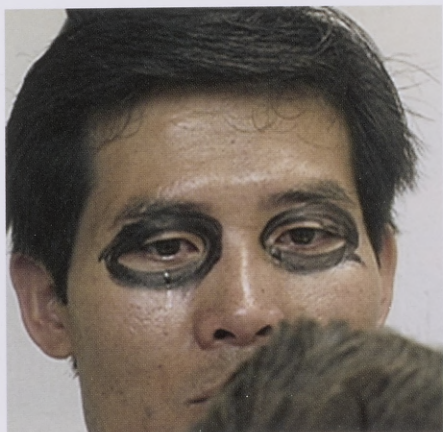
DANIEL MINNICK



ERION CHA



CHARLIE MARKS AND DANIEL MINNICK



MICHAEL ZHENG



TIM SULLIVAN



# Painting



The Painting department is dynamically situated between a rich legacy of important painters who have taught and studied at SFAI, and the exciting range of painting possibilities available to contemporary artists. The curriculum emphasizes skills and rigorous critique to help you to identify and develop your aesthetic and conceptual concerns. We provide a studio environment in which experimentation is always encouraged. Within the parameters of course structure, you will explore qualities of your materials—be they paint or any mixture of media, your technical skills, and your ability to communicate your ideas through your art. Studio critiques will help you to understand the historic, cultural, personal, political, formal, and conceptual positioning of your work and to locate the work within the broader discourse of contemporary art.

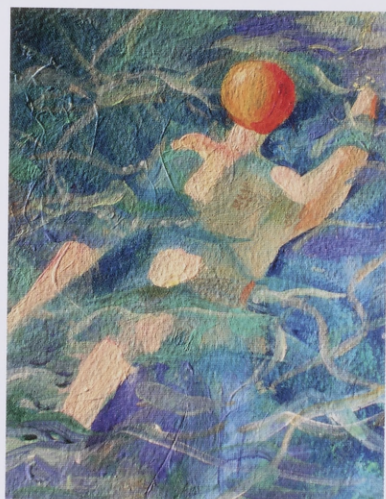
## FACILITIES

The Painting department offers four large painting studios with natural light from the north-facing windows, and color-balanced artificial light, balconies, aqua-based brush washing machines, ventilation, a work area for building supports, two drawing studios, a large rackroom for storage, and a critique/slide viewing room. There are also semi-private studios for selected seniors. The studios have 24-hour access. Exhibition spaces for painting are located throughout the campus.

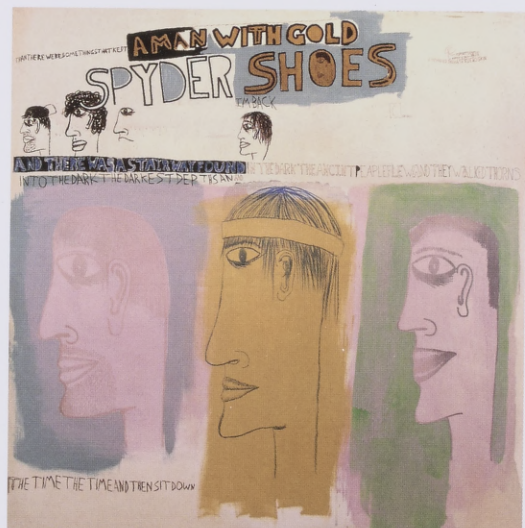
## OTHER RESOURCES

The Bay Area has major museums, galleries, alternative exhibition venues, and is at the center of one of the most vital public mural movements in the world. The SFAI library is an important resource for painting students, and the libraries of many of the museums and universities in the Bay Area are also open to SFAI students for research.





TRACEY SAUERLAND



ZANE PEACH



ANNEKE HIATT



COREY FRENCH



T. JOE ENOS



# Photography



The Photography department draws important links between an illustrious past and a multifarious future. This, the first photography department in an art school, was founded by Ansel Adams, whose directorship was succeeded by Minor White. Their major legacy as pioneers in the field continues with an aesthetically diverse faculty who practice a broad range of photographic possibilities. Whether you make images by letting light through a pinhole or by manipulating a mass of digital information, the curriculum offers the challenges of experimentation and innovation. At its core is the necessity of understanding fundamental skills, knowledge of photography history, and the awakening of one's individual perception of reality for developing an artistic vision. Graduates of the program have chosen a variety of directions after leaving school. Many pursue art careers, while others combine artistic vision with teaching and community programs, commercial photography, curatorial work, and other professional careers.

## FACILITIES

The Photography department provides private and group darkrooms with Saunders, Beseler and Omega enlargers; two 40-inch Kreonite processors for color and black and white prints; a mural room for making prints up to 40 x 60 inches; a large UV light exposure unit for alternative processes; filtered and temperature-controlled water film processing; a fully equipped lighting studio; matt cutting facilities; a copy workroom; a digital darkroom with G5s, scanners and printers; and exhibition spaces for the display of student work.

## OTHER RESOURCES

The Bay Area has major museums, galleries, and many alternative exhibition venues. The San Francisco Museum of Modern Art has one of the largest collections of photographs in the world; SF Camerawork is a renowned alternative gallery for photography; and a number of commercial galleries in the Bay Area show exclusively photo-based work.





GLORIA CLARK



GREGORY McMANIS



RYAN KELLMAN



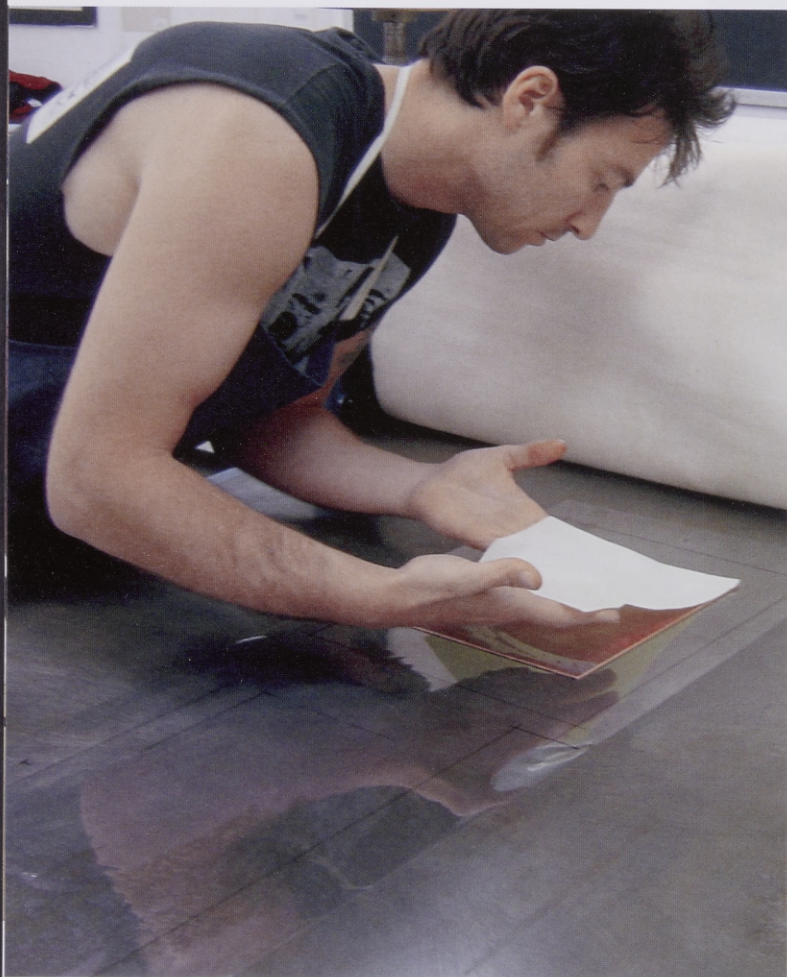
JESSICA HOBBS



CORY BERNAT



# Printmaking



The Printmaking program brings you into contact with a wide range of approaches and possibilities. Working in any of the print media—lithography, intaglio, silkscreen, and digital technologies, you will be encouraged to question the conceptual implications of image generation. For example, the increasing use of digital imaging technologies creates new and exciting issues and possibilities for printmakers. While traditional printmaking disciplines serve as the foundation for technical information and investigation, the curriculum strongly encourages you to engage with experimental approaches to materials and content. The faculty maintains a challenging studio environment where your ideas, techniques, and critical analysis of them are exposed.

## FACILITIES

The Printmaking department offers facilities for plate and stone lithography, intaglio—drypoint, hardground, soft-ground, and aquatint, as well as facilities for photo-etching, monoprint, relief, artists' books, printing, and metal roller frames. The Digital Imaging Studio supports scanning and the generation of film positives for use with screenprinting, lithography, photo-etching, and output onto other media. There are also two darkrooms that students may use to make Kodaliths. The Ascending Gallery features prints by undergraduate and graduate students in weekly exhibitions.

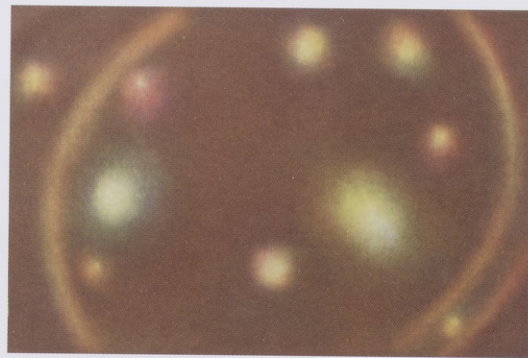
## OTHER RESOURCES

The department has close relationships with renowned print publishers Crown Point Press and Arion Press, each providing opportunities for internships. Printmaking students may study the history of printmaking in courses held at the renowned Achenbach Foundation for the Graphic Arts (AFGA), the most comprehensive collection of works of art on paper in the western United States. AFGA holds over 80,000 prints documenting key areas of the history of printmaking from the 15th century to the present.

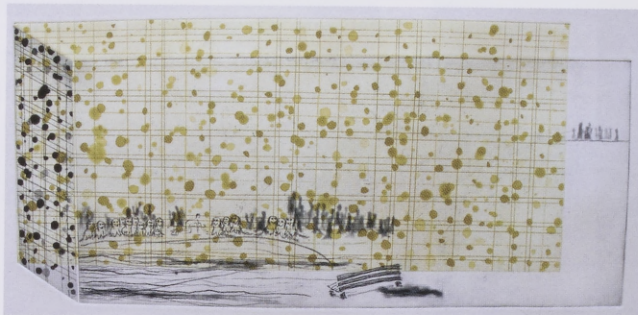




GINNY PEARCE



KRISTINA QUINONES



LISA CHOU



REBECCA TAGGART



JAMES GAGE BURKART



# Sculpture



Sculpture at SFAI is a stimulating interdisciplinary exploration of ideas and materials, objects, and the experience of space. We encourage you to question your artistic intentions as you learn the technical processes and conceptual possibilities of sculpture. Our innovative curriculum encourages you to experiment with sound, kinetics, interactivity, environmental art, and installation; to explore a broad range of materials; and to question your artistic intentions and develop critical strategies as you learn the technical, problem-solving, and new options of sculpture. For example, how do architecture and product design fit into the dialogue? Courses investigate experimental and traditional ideas and techniques, theory, and art history. In critiques you become familiar with the material and strategies for critical and effective engagement with the constantly evolving issues, dialogues, and trends in the world of contemporary sculpture.

## FACILITIES

The shop/work areas include ceramics, woodshop, metal shop, walk-in spray booth, electronics lab, sewing and digital mezzanine, plaster and flexible mold area, an installation gallery, outdoor work space, and mixed classroom-fabrication spaces. Equipment includes: clay mixers; electric and gas kilns; vacuum forming equipment; MIG and gas welding and cold metal forming; plasma cutting; sheet metal shaping and cutting; soldering; testing and repairing tools for electronics; air tools for a variety of media; drill press, panel-, chop-, table-, and band-saws; metal milling and lathe equipment; consumer and industrial sewing machines; digital scanner and printer; and a tool room well-equipped with hand and power tools.

## OTHER RESOURCES

The richness and diversity of the Bay Area's material and cultural resources augment the Sculpture department's interdisciplinary and cross-media approach. This includes a wide range of manufacturing facilities and commercial suppliers; high-tech resources; and exhibition venues—outdoor sculpture parks, alternative spaces, museums, and galleries.





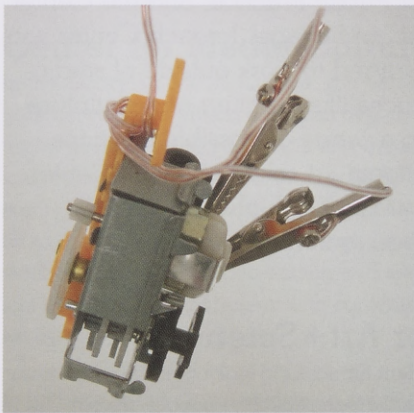
HIKARU FURUHASHI



SEUNG-HUNG SIN



ERICA GANGSEI



BETTINA ESCAURIZA



DANIELLE



BRIAN DAVIS



# Centers for Interdisciplinary Learning



At SFAI, we have never presumed distinct separations between art forms and approaches. In fact, interdisciplinary practices, those rooted in concept and idea-based processes, have a long and distinguished history here. There is a strong recognition that lines between disciplines, fields (such as science, mass media, the written word) and interests can easily be crossed, hybridized and rearranged to address a unique artistic vision. With that in mind, the four Centers for Interdisciplinary learning function as an infrastructure from which you can explore new ways of seeing, thinking and making art. Faculty and students from all departments come together at thematically focused sites of inquiry: the Center for Art+Science, the Center for Media Culture, the Center for Public Practice, and the Center for Word, Text, and Image. In each Center you will be encouraged to work outside of studio-defined practices like painting and sculpture and to look to a range of possible solutions beyond traditional art solutions. Each Center offers concentrations, which have specific curriculum requirements.

## Center for Art+Science

If you are a student attracted to looking at the world from artistic and scientific perspectives, chances are you haven't found a good educational opportunity to explore the two in an art context. The Center for Art+Science, however, is designed to highlight the connections between these two seemingly disparate fields. Artists and scientists, after all, both rely on the freedom to experiment. The program will help you create well-considered, informed art in which you examine, expand upon, or collaborate with scientific materials, theories, methodologies, or metaphors. While rooted in addressing the applications and implications of recent technological developments, the curriculum also acknowledges historical precedents. You will see how the intersection of art and science has produced great artworks as well as groundbreaking scientific discoveries. You will look at the growing reliance of such cross-disciplinary practices over the last 50 years, and how your own work can engage with this dialogue. The Center's partners include NASA, which



shares research and facilities such as a gravity-free simulator, and the Exploratorium, a renowned museum that creates exhibits and projects based in natural phenomena and laboratory experimentation. These partners provide important opportunities to collaborate with scientists in creative research and education.

### ART+SCIENCE CONCENTRATIONS

**Bodies** focuses on ideological topics in art and science that emphasize individual entities, such as anatomy, heredity, and metabolism. **Systems** covers topics in art and science that articulate the relationships between ecosystems, network structures, and newly discovered scientific phenomena. The art-making focus of the concentrations cuts across the traditional organization of scientific disciplines, allowing students to draw on material from, for example, physics and neurology in the context of a kinetic sculpture project.

### Center for Media Culture

In the Center for Media Culture, you can explore the links between the artistic practices of film, video, photography, sound, and digital media and the more socio-political realm of culture, economics, politics, and entertainment. The curriculum is designed to develop innovation by encouraging you to combine and develop practical media skills (such as video editing and scriptwriting), critical theory, and engagement with contemporary social issues and new technologies.

In addition to the digital studios on campus, you can further your explorations with the help of the Center's community and industry partnerships with Bay Area video production facilities, distribution companies and broadcasters. These offer opportunities to pursue internships, hands-on experience and on-site training, as well as to realize your projects in the field. The Center sponsors exhibitions, symposia, residencies, internships, and travel programs with engaging media professionals who expand our understandings of media and culture. This Center is also the hub for a new High Definition Video Laboratory, a creative research facility that will prepare you for the many new applications of film and video in the 21st Century.





## MEDIA CULTURE CONCENTRATIONS

**Animation** focuses on experimental, traditional, and 3D forms of animation, from manga to handmade film collage, and their role in cultural and personal expression. **Sound** offers a broad range of courses that investigate technical, critical, theoretical, conceptual, sociological, and historical aspects of sound. **Interactive Narrative** explores the poetics and politics of storytelling across fictional and non-fictional forms and multiple technologies. In **Media Redesign** students investigate and challenge the traditional distinctions between art, design, and media.

## Center for Public Practice

In the Center for Public Practice you work outside the traditional realms of the studio and the gallery and create works for presentation in bus shelters, nature preserves, shopping malls and hospitals, on rooftops and billboards, and in teleconferencing and cyberspace. In this Center, public space is considered as a system of distribution, circulation, communication, transportation—how can the work of an artist intersect, critique, hijack, or utilize these systems in the process of making art? You examine the relationships of art, architecture, and public planning, including funding and the role of art within natural and built environments. You also consider how, in a public context, communities and/or audiences often impact, alter, or produce visual works in a public context, through an artist's work. You learn to develop and present project proposals to instructors and actual public agencies, and to work collaboratively with other artists and in the community. In your work you may examine cultural identity and social conventions, history, ecology, politics, and how, as an artist, you can develop your own—and others'—awareness of important issues through art.

## PUBLIC PRACTICE CONCENTRATIONS

**Social Environments** encourages you to consider social environments—such as cafes, parking lots, or even web-sites—as material for your work. Projects are generated from and with the social context of collaborations, social encounters, public actions, or activities, and focus on social reality as a primary dimension of the work. In **Spatial Situations** you consider the intersection of the built and natural environment. In projects, you'll explore the ways geography and geology collide with constructed aspects of the environment. Your projects will unfold in places like bus or airline terminals, and neighborhood malls in urban, suburban, or rural contexts.

## In Transit: Public Networks and Systems of Circulation

focuses on the ways that public spaces are systemically connected or disconnected, both locally and globally. This can include anything from surveillance cameras in local food marts and the mail delivery system to transit systems both physical and virtual, or GPS programs using satellite mapping and navigation. Students are encouraged to intersect, critique or appropriate these systems in the process of making art.

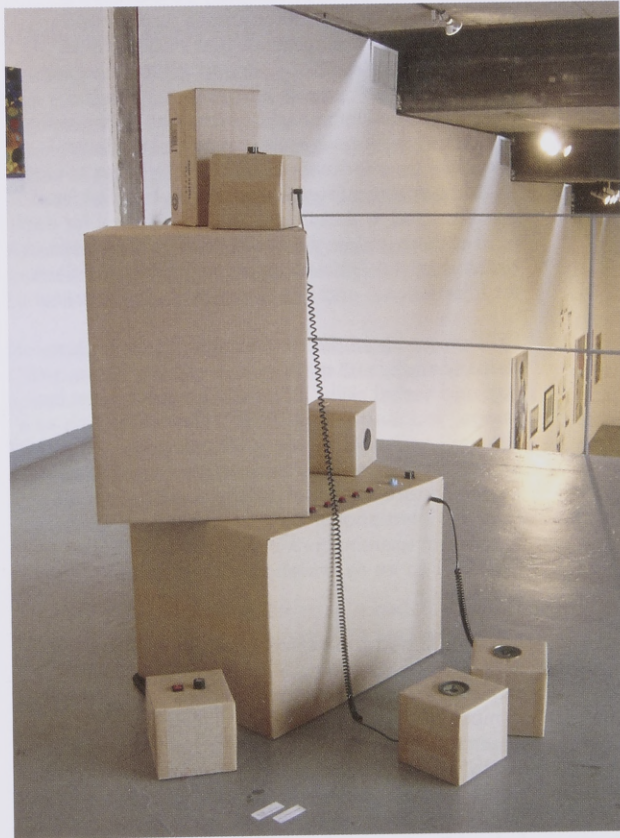
## Center for Word, Text, and Image

The Center for Word, Text, and Image provides an arena for you to make art in which language plays a key role. As our culture becomes increasingly overloaded with information and images, the combination of text with image in contemporary art is a vast and increasingly revered practice. Think of former faculty Bruce Nauman's text-based neon signs; alumna Karen Finley's groundbreaking performances using language and the body; alumnus Devendra Banhart's poetic songs; the influential influx of Japanese manga which began in 1931 with alumnus Henry Kiyama's work; and the highly-regarded graphic novels of Chris Ware and Art Spiegelman. Through this Center, your work may take the form of artists' books, signage, comics, graphic novels, drama, spoken word, fiction, poetry, songwriting and more.

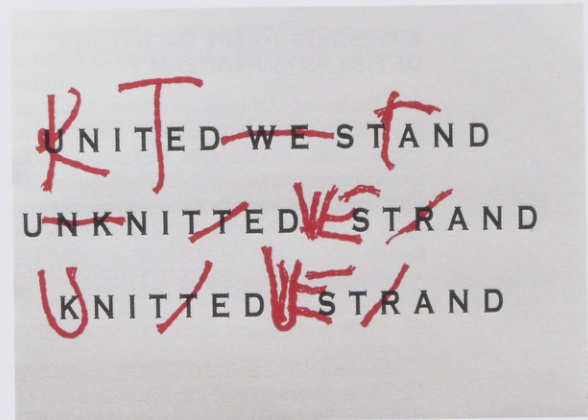
## WORD, TEXT, AND IMAGE CONCENTRATIONS

**Artists' Books** looks at the traditional 19th Century artist's book and brings it into the 21st Century as an effective medium for artistic self expression. Creating an artist's book, like work by alumni Charles Hobson, Michael Light, and Stanley Green, involves passion, planning, and discipline and can include any medium. Traditional photography and printmaking techniques are frequently used as well as digital imagery, digital photography, painting, and elements of performance and video work. Often the interplay of word and image offers a way to enhance a student's thinking, both visually and verbally. **Creative/Visual** combines poetry, narrative, and fiction writing, synthesizing visual and written language and illustration in the form of concrete poetry, comics, and performance.

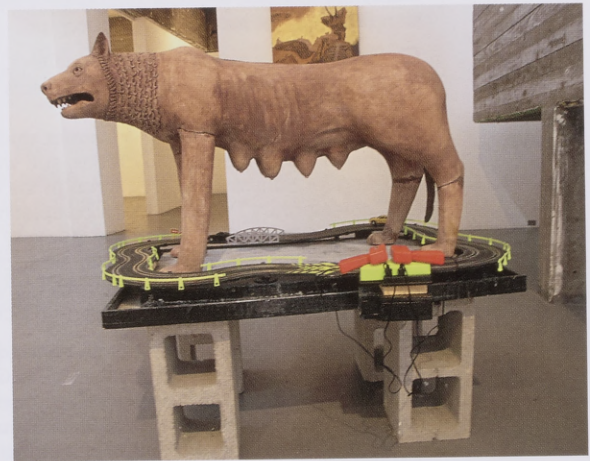




SEAN TALLEY



JEREMY SANDERS



MICHAEL FAVEL



JACQUELINE GORDON



KRISTIN CALABRESE



# BFA How to Apply for Admission

Need help? If you have a question or are unsure about a requirement please call 800.345.SFAI (7324) or e-mail [admissions@sfai.edu](mailto:admissions@sfai.edu)

## ADMISSION TO THE BACHELOR OF FINE ARTS PROGRAM

San Francisco Art Institute invites applications from students who are interested in pursuing an outstanding education in the arts. The undergraduate admissions process is highly personalized, and we take into consideration all of the information provided to us in each application. All applications are reviewed by the faculty and the Admissions staff. Decisions for admission are based on the following:

- ☐ The quality and appropriateness of your portfolio
- ☐ The degree to which the statement of purpose demonstrates your writing skills and ability to articulate a personal vision
- ☐ The overall quality of your prior studio and academic courses, evaluated in balance with standardized test scores
- ☐ Your achievements, personal qualities, and community/school leadership involvements
- ☐ If you are a freshman or a transfer student with less than 12 accepted studio credits, you will be applying for admission to SFAI through the Center for Contemporary Practice. Upon completion of the Contemporary Practice sequence, you may then declare a major in one of the seven areas of study: Design+Technology, Filmmaking, New Genres, Painting, Photography, Printmaking, and Sculpture.
- ☐ If you are a transfer student and are admitted with at least 12 accepted studio credits, you may apply directly to one of the seven areas of study: Design+Technology, Filmmaking, New Genres, Painting, Photography, Printmaking, and Sculpture.

## VISITING SFAI

While SFAI does not require personal interviews as part of the admission process, we strongly encourage you to visit our beautiful and historic campus for a tour at some point during the application process. We conduct campus tours at noon, Monday through Friday, for undergraduate applicants. Faculty Admissions Counselors are available to meet with you for a personal counseling session during your visit. Personal counseling sessions can be informal conversations or may include a portfolio review if you request one in advance. While your portfolio may be accepted as a result of a review during a personal visit, final admission decisions can not be made until all application materials have been received and evaluated comprehensively. Although we invite you to visit the campus at any time, we encourage you to contact the Office of Admissions in advance to reserve a space for the campus tour and to make an appointment to speak with a Faculty Admissions Counselor. Appointments can be made by calling 800 345 SFAI (7324) or sending an e-mail to [admissions@sfai.edu](mailto:admissions@sfai.edu).

## INTERNATIONAL APPLICANTS

San Francisco Art Institute strongly encourages applications from international students. International students make up approximately 10% of SFAI's population, with over 20 countries represented. SFAI values the contributions that students from around the world make to the educational experience and to the campus environment. The U.S. Department of Homeland Security has approved SFAI for enrollment by non-immigrant students. If you are an international applicant, you must meet all admission requirements as outlined below, and are expected to enroll as a full-time student for each term of study unless prior authorization has been granted by the Assistant Director of Student Affairs for International and Off-Campus Study Programs.

SFAI's rigorous studio and liberal arts curriculum demands sufficient mastery of English reading, writing, and verbal skills. If English is not your first language, you must submit TOEFL (Test of English as a Foreign Language) scores of 550 or higher. If English is your first language, you should submit SAT or ACT scores. In rare instances, SFAI will accept scores from the International Baccalaureate and Advanced Placement examinations in lieu of the TOEFL or SAT/ACT score as evidence of English language proficiency.

You should be prepared to meet the requirements for proof of financial support to enroll at SFAI. This requires realistic and significant financial planning to meet the costs of attending SFAI for the entire duration of enrollment. In most instances, the annual cost of attending SFAI is higher for international students than U.S. students due to additional travel and health insurance costs. You will be required by U.S. federal law to provide proof of financial support in the form of liquid and available funds in order for SFAI to issue a Certificate of Eligibility for Non-Immigrant Students.

## IMPORTANT DATES AND DEADLINES

### FALL 2005 ADMISSION

**February 15, 2005** Priority deadline for freshman and transfer applicants interested in being considered for SFAI's Merit Scholarship Competition. Please note: Applications must be received in the Office of Admissions on this date in order to be considered for the Merit Scholarship Competition.

**After February 15, 2005** Rolling admission for freshman and transfer applicants. Applications will be accepted as space permits.

**March 15-31, 2005** Merit Scholarship Competition decision letters mailed to students admitted by February 15, 2005.



**April 1-15, 2005** Financial aid award packages mailed to students who have applied for federal, state and SFAI need-based aid.

#### SPRING 2006 ADMISSION

**November 1, 2005** Priority deadline for freshman and transfer applicants interested in being considered for SFAI's Merit Scholarship Competition. Please note: applications must be received in the Office of Admissions on this date in order to be considered for the Merit Scholarship Competition.

**After November 1, 2005** Rolling admission for freshman and transfer applicants. Applications will be accepted as space permits.

**November 15-30, 2005** Merit Scholarship Competition decision letters mailed to students admitted by November 1, 2005.

**December 1-15, 2005** Financial aid award packages mailed to students who have applied for federal, state and SFAI need-based aid.

#### REQUIRED MATERIALS

All undergraduate applicants must submit the following materials by the appropriate deadline as listed above:

- ☐ Completed and signed application form for admission **available online at [www.sfai.edu](http://www.sfai.edu)** or call 800.345.SFAI (7324).
- ☐ Non-refundable application fee of \$65 for applicants who are citizens or permanent residents of the U.S., or \$75 for international student applicants.
- ☐ Portfolio of artwork. The portfolio should include 15-20 pieces (See more details in the Undergraduate Portfolio Requirements section).
- ☐ Written statement of purpose.
- ☐ Official sealed high school/secondary school transcripts with proof of graduation sent directly from the school to SFAI, or submitted by the applicant in an envelope sealed by the school. (High school/secondary school transcripts are not required of transfer students who graduated from high school/secondary school before May 2000).
- ☐ Official sealed college transcripts sent directly to SFAI from all undergraduate colleges and universities previously attended.
- ☐ Official SAT or ACT examination results (Copies of the student report or test results on high school transcripts are not considered official examination results).
- ☐ Two letters of recommendation.

**International applicants whose first language is not English need to submit the following additional materials:**

- ☐ An official TOEFL score report. A minimum score of 550 is required for admission to SFAI's BFA program (No more than two score reports may be submitted in any twelve-month period)
- ☐ Official, notarized English translations must accompany the Official sealed secondary school and/or college and university transcripts

#### UNDERGRADUATE PORTFOLIO REQUIREMENTS

At SFAI, we recognize that there is no single "right" approach to developing a portfolio. The Admissions committee reviews each portfolio individually and carefully, and we ask you to submit the strongest possible portfolio of your work for consideration for admission. Your portfolio should consist of 15-20 examples of your best and most recent work. The portfolio should be a focused representation of your concepts, visual sensibilities, and technical ability.

A portfolio may include examples of painting, drawing, digital media, mixed media, photography, film or video (no scripts), printmaking, sculpture, or documentations of performances or installations. This list is by no means exhaustive; we encourage you to suggest new and innovative formats for presenting your portfolio.

Work may be presented in a variety of formats: slides, CD-ROM or Zip disk, CD, DVD, cassette, mini-disc, sketch books, film, video, and web-based sites are examples of formats that are used frequently for portfolio presentation. Do not send original work in the mail. We can preview work in most digital media formats; however, if you have questions about the compatibility of software, contact the Admissions office in advance to make sure that the applications are available on campus. If you are having your portfolio reviewed in person, you are encouraged to bring original work to the interview. Creative writing, journals, and proposals may also supplement the visual work during the personal interview.

Pay close attention to the presentation of your portfolio. Every element of the portfolio is a reflection of your attitude about your work. If presenting your work in slide format, ensure that the work is photographed in the highest possible quality, and remember that your work will most likely be projected onto a screen for viewing. In handling slides, use caution to avoid getting fingerprints, scratches, and dust on the slide film. Consider making a protective case for your portfolio that is unusual or an extension of the work contained within.



# BFA How to Apply for Admission

Need help? If you have a question or are unsure about a requirement please call 800.345.SFAI (7324) or e-mail [admissions@sfai.edu](mailto:admissions@sfai.edu)

To ensure that your work is reviewed accurately, label every component of your portfolio. The following recommendations can be helpful in preparing your portfolio for submission:

- ☐ All material must be clearly labeled with your name.
- ☐ To properly label slides, number each one in the order in which they should be viewed and indicate which side is the top.
- ☐ Write your name directly on each slide; do not use commercial labels or stickers on the slides themselves as they can cause the slides to stick in the carousels.
- ☐ Submit slides in a plastic slide sheet, and clearly label the sheet with your name and address.

Label the cassette, video box, and/or jewel case and their contents with your name and address. CDs and DVDs should indicate platform and software used to create the work. VHS and other film/video work should be cued and labeled to indicate the different pieces present on the tape and running times.

All portfolios should be accompanied by an inventory list and include slide number (if applicable), title, date, medium, and size (height x width x depth) for each work, and running time for film, video, and audio work.

Should you wish to insure your portfolio, you should make the necessary arrangements for such coverage through the shipping company of your choice. SFAI assumes no responsibility for any damage to portfolios either in transit or during the review process.

## RETURN OF PORTFOLIOS

Upon admission to SFAI, the portfolio of artwork will become a permanent part of your admission file and will not be returned to you. Please ensure that you have copies of all the material in your portfolio for your future use and reference. All other portfolios will be returned to applicants within six months of the original receipt date.

## BFA TRANSFER CREDIT EVALUATION

Each year, San Francisco Art Institute admits a highly-talented and creative class of transfer students from around the world. You may transfer up to 60 credits of prior college-level coursework towards the completion of your BFA degree at SFAI. A maximum of 36 studio credits and 24 liberal arts and/or elective credits may be transferred. The transfer credit evaluations are performed by the faculty and the staff in the Office of Registration and Student

Records. You will be provided a transfer evaluation at the time of admission. To confirm that the college courses you are currently taking will transfer, please call the Office of Admissions for an advising appointment with an admissions counselor.

Transfer credits from regionally accredited colleges and universities are applied on a course-by-course basis to the Art Institute's degree program only if they are related to the BFA curriculum. Credit from schools that are not regionally accredited will not be accepted for liberal arts requirements. Credit from schools that are professionally, but not regionally, accredited may be accepted for studio requirements with the approval of the department chair. In such cases, you may be asked to submit a specific portfolio of work from each course for which credit is being requested.

### Transfer credit for International students:

Certified true copies of original academic records are accepted for transfer credit evaluation if the appropriate school, agency, or government official has prepared them. In cases where official academic records are not issued in English, the official transcript of certified copy in the native language must be accompanied by an official English translation. Both copies, in the native language and in English, are required to identify and evaluate your educational records according to professional standards and procedures established by the American Association of College Registrars and Admissions Officers (AACRAO).

### Transfer credit for City College of San Francisco students:

The San Francisco Art Institute and City College of San Francisco have created an articulation agreement (a published list of transferable courses for the major and general education requirements between CCSF and SFAI). Appropriate courses for transfer from among the CCSF courses already approved for transfer may be identified by consulting the SFAI/CCSF Articulation Agreement available online at [www.sfai.edu](http://www.sfai.edu) or by visiting the CCSF Transfer Center.

### Transfer credit for second undergraduate degree students:

If you hold a previous Bachelor's degree from a regionally accredited U.S. college or university, you may receive transfer credit for all of the Art Institute's liberal arts requirements except Art History (which is considered on a course-by-course basis) and Critical Theory (which is a core residency requirement and is not eligible for transfer credit). Matriculating students with a previous Bachelor's degree are required to submit a 10- to 15-page writing sample to satisfy SFAI's writing competency requirement. You may be asked to enroll for supplementary English instruction based on the evaluation of the writing sample.



**Transfer credit by examination:** College-Level Examination Placement (CLEP) students will be considered for up to 6 semester units for credit in each of the subject areas of General Examination offered by CLEP, provided they score a minimum of 500 in each examination and the subject matter is relevant to the SFAI BFA curriculum. You will also be considered for up to six semester units of credit in each Subject Matter Examination offered by CLEP, provided you score at or above the fifty-first percentile and the subject matter is relevant to the SFAI BFA curriculum.

### ADVANCED PLACEMENT (AP) CREDIT

The San Francisco Art Institute participates in the College Board's Advanced Placement program to recognize college-level academic achievement prior to baccalaureate matriculation and to encourage high school students to pursue advanced studies in their areas of interest. Awarding of credit is determined by the student's AP examination scores and the appropriateness of the examination subject matter in meeting SFAI's curricular requirements. Credit for Art Studio Drawing and Art Studio General Portfolio is generally not granted.

### INTERNATIONAL BACCALAUREATE (IB)

The International Baccalaureate (IB) program is similar to the British A-Levels, the French Baccalaureate, and the German Abitur, whose qualifying examinations are recognized for entrance into most European post-secondary educational institutions. In the United States, the IB program is similar to the College Board's Advanced Placement program with its series of qualifying courses followed by nationally normed examinations recognized for college credit. The San Francisco Art Institute participates in the Diploma Program of the IB, a comprehensive curriculum taught in participating secondary schools to students bound for U.S. and international universities. The Art Institute will award credit for IB "Higher Level" examinations with a minimum score of 5 if the subject matter of the IB course is relevant to the SFAI BFA curriculum. Credit is awarded on a course-by-course basis for a maximum of 30 semester units, with no more than six semester units to be awarded from any one subject-matter group.





# BFA Merit Scholarships

Need help? If you have a question or are unsure about a requirement please call 800.345.SFAI (7324) or e-mail [admissions@sfa.edu](mailto:admissions@sfa.edu)

## MERIT SCHOLARSHIPS

For over twenty years, San Francisco Art Institute has helped talented students from around the globe realize their dream of obtaining an outstanding arts education through its highly prestigious Merit Scholarship Competition. SFAI sponsors separate Merit Competitions for entering freshman and transfer students. All portfolios reviewed, including those from international applicants, are automatically considered for the Merit Scholarship Competition at the time of admission. Students whose portfolios demonstrate exceptional levels of artistic expression are recommended by the Admissions committee to participate in the competition. No separate application is needed for the Merit Competition.

You will be notified in writing if you have been recommended to be included in the merit competition. In order to be considered for inclusion in the merit competition, your application to the BFA program must be received in the Office of Admissions by February 15, 2005 if applying for Fall 2005 admission, or by November 1, 2005 if applying for Spring 2006 admission. All SFAI merit scholarships are awarded beginning in the term for which the student originally applied for admission and may not be deferred to future start terms.

## FRESHMAN MERIT SCHOLARSHIPS

San Francisco Art Institute awards the following merit scholarships to freshman applicants whose portfolio and experience best exemplify the spirit of experimentation, rigor, and challenge that is at the core of SFAI.

## PRESIDENTIAL SCHOLARSHIPS

Designated by SFAI's President to recognize students who show exceptional promise in their portfolio, Presidential Scholarships are the highest level of merit scholarships awarded to entering freshmen. Scholarships of \$15,000 are awarded to students selected by the Merit Competition Selection Committee. Presidential Scholarships are renewed annually for up to four years, contingent upon maintaining full-time enrollment status and a minimum cumulative grade point average of 3.25 in the BFA degree program, for a total award value of \$60,000.

## DEAN'S SCHOLARSHIPS

Each year, on behalf of SFAI's world-renowned faculty, the Dean of Academic Affairs designates scholarships of \$8,000 to be awarded to students selected by the Merit Competition Scholarship Committee. Dean's Scholarships are renewed annually for up to four years, contingent upon maintaining full-time enrollment status and a minimum cumulative grade point average of 3.25 in the BFA degree program, for a total value of \$32,000.

## OSHER MEMORIAL SCHOLARSHIPS

In 1997, the Bernard Osher Foundation granted SFAI a generous gift to establish a merit scholarship fund for students enrolled in the BFA degree program. These highly prestigious scholarships of \$5,500 are awarded to top-ranked students from the entering freshman class. Osher Memorial Scholarships are renewed annually for up to four years, contingent upon maintaining full-time enrollment status and a minimum cumulative grade point average of 3.25 in the BFA degree program, for a total value of \$22,000. Osher scholars are also eligible to apply for the Osher Scholars Summer Study/Travel Abroad program which offers grants for summer study while students are enrolled at San Francisco Art Institute. With this gift, SFAI has joined the ranks of 18 other prominent colleges and universities who participate in the Osher Scholars Program, including Stanford University and the University of California at Berkeley.

In addition to the Competitive Merit Scholarships named above which are awarded based on the strength of the portfolio, SFAI recognizes academic excellence by awarding a selected number of Academic Merit Scholarships. Academic Merit Scholarships, awarded in the amount of \$4,000 annually, recognize those entering freshmen whose academic performance at the secondary/high school level exemplifies the highest level of achievement and distinction. Academic Merit Scholarships are renewable for up to four years, contingent upon making satisfactory academic progress as defined by SFAI and maintaining a minimum cumulative grade point average of 3.25 in the BFA degree program, for a total value of \$16,000.

## TRANSFER MERIT SCHOLARSHIPS

Each year, San Francisco Art Institute enrolls some of the most talented and accomplished students who choose to transfer to SFAI from other institutions of post-secondary education around the world. The following are the merit scholarships awarded to entering transfer students who have distinguished themselves through meritorious studio achievement as evidenced in the portfolio submitted for admission to SFAI.

## TRANSFER MERIT SCHOLARSHIPS

The Merit Competition Selection Committee awards Transfer Merit Scholarships of \$10,000 to those students whose portfolio of work from their previous college or university reflects exceptional levels of maturity, depth and scope of inquiry. SFAI's Transfer Merit Scholarships are renewable each year until completion of the BFA degree program, and are contingent upon maintaining full-time enrollment and a minimum 3.25 SFAI cumulative grade point average.



#### CALIFORNIA COMMUNITY COLLEGE MERIT SCHOLARSHIPS

Scholarships in the amount of \$7,500 are awarded to students transferring to SFAI from one of the Community Colleges in California. The California Community College Merit Scholarships are awarded to eligible transfer students that the Merit Competition Selection Committee believes will excel in SFAI's unique learning environment and who will flourish in the BFA degree program. These merit scholarships are renewable each year until completion of the BFA degree program, and are contingent upon maintaining full-time enrollment status and a minimum 3.25 SFAI cumulative grade point average.

#### OSHER MEMORIAL SCHOLARSHIPS

In 1997, the Bernard Osher Foundation granted SFAI a generous gift to establish a merit scholarship fund for students enrolled in the BFA degree program. These highly prestigious scholarships of \$5,500 are awarded to top-ranked students from the entering class of transfer students. Osher Memorial Scholarships awarded to transfer students are renewable each year until completion of the BFA degree program and are contingent upon maintaining full-time enrollment status and a minimum 3.25 SFAI cumulative grade point average. Osher scholars are also eligible to apply for the Osher Scholars Summer Study/Travel Abroad program which offers grants for summer study while students are enrolled at SFAI. With this gift, SFAI has joined the ranks of 18 other prominent colleges and universities who participate in the Osher Scholars Program, including Stanford University and the University of California at Berkeley.

In addition to the merit scholarships named above which are awarded based on the strength of the portfolio, SFAI recognizes academic excellence by awarding a selected number of Academic Merit Scholarships. Academic Merit Scholarships, awarded in the amount of \$4,000 annually, recognize those entering transfer students whose academic performance at the college level reflects consistent and exemplary achievement. Academic Merit Scholarships are renewable each year until the completion of the BFA degree program and are contingent upon making satisfactory academic progress as defined by SFAI and maintaining a minimum 3.25 SFAI cumulative grade point average.





# BFA How to Apply for Financial Aid

Need help? If you have a question or are unsure about a requirement please call 800.345.SFAI (7324) or e-mail [admissions@sfa.edu](mailto:admissions@sfa.edu)

## FOR CITIZENS AND PERMANENT RESIDENTS OF THE UNITED STATES

By deciding to enroll at the San Francisco Art Institute, you are making one of the most significant investments in your future. We understand the need for realistic and careful planning as you consider the options available to you for financing your education. In addition to the annual Merit Scholarship Competition Program, SFAI provides financial assistance to students who demonstrate financial need, as well as non-need based assistance through the Pell Grant, FSEOG and CAL Grant programs. Additionally, SFAI awards institutional grants to qualifying students. Grant awards do not require repayment.

### GRANTS

#### FEDERAL PELL GRANT

Awarded by the federal government, Pell Grant awards range from \$400 - \$4000 depending on the level of financial need as determined by the information in your FAFSA. To be eligible, you must be a citizen or permanent resident of the United States, working towards your first bachelor's degree and be enrolled at least half-time in a degree program.

#### FSEOG

Funded by the federal government and administered by the San Francisco Art Institute, the Federal Supplemental Educational Opportunity Grant awards range from \$100-\$1,500 depending on the level of financial need as determined by the information in your FAFSA. To be eligible, you must be a citizen or permanent resident of the United States, working towards your first bachelor's degree and be enrolled at least half time in a degree program. Priority is given to students who have received Pell Grants and have met all application deadlines.

#### CAL GRANT

Awarded by the California Student Aid Commission, CAL Grant awards vary depending on the level of financial need as determined by the information in your FAFSA. To be eligible, you must have been a resident of California for at least one year prior to the date of your eligibility, demonstrate sufficient financial need as determined by the information in your FAFSA and satisfy prior year minimum GPA requirements. The CAL Grant is administered through one of the two following programs:

#### CAL GRANT ENTITLEMENT AWARDS

If you meet the state's family income and asset ceilings and demonstrate financial need, you are guaranteed a CAL Grant valued at \$9,700 per year if you choose to attend an independent college or university in California. To be eligible, you must be a June 2001 or later California high school graduate

with a cumulative grade point average of 3.0 or higher. California community college students who graduated from a California high school in June 2001 or later, were not awarded a CAL Grant within one year of high school graduation and have a minimum community college grade point average of 2.4 are eligible to apply for a CAL Grant Entitlement Award.

#### CAL GRANT COMPETITIVE AWARDS

If you are not eligible for a CAL Grant Entitlement award because you graduated from high school prior to June 2001, you may still be eligible to receive a CAL Grant through the state's competitive program. These awards are similar to entitlement awards but are not guaranteed. Grant recipients are selected based on financial need and a qualifying GPA.

**Important: March 2 is the deadline for applying for CAL Grants.** Refer to the application procedures outlined earlier in this section.

#### SFAI GRANTS

Funded by the San Francisco Art Institute, SFAI Grant awards range from \$200-\$12,000 depending on the level of financial need as determined by the information in your FAFSA. To be eligible, you must be admitted to the BFA degree program and have met all application deadlines.

#### STATE GRANTS OUTSIDE OF CALIFORNIA

Residents of states other than California may be eligible for state grants to attend SFAI. Alaska, District of Columbia, Maine, Maryland, Pennsylvania, Rhode Island, Vermont and Florida allow state grants to be used for out-of-state enrollment under certain conditions. Contact your state's Department of Educational Assistance for information and application procedures.

### NEED-BASED LOANS & WORK-STUDY PROGRAMS

#### SUBSIDIZED STAFFORD LOANS

Federal Direct Subsidized Loans (Stafford Loans) require a demonstration of financial need as determined by the information in your FAFSA. To be eligible, you must be a citizen or permanent resident of the United States and be enrolled at least half-time in a degree program. Interest rates vary annually. Repayment begins six months after graduation or the end of half-time enrollment. The federal government pays the interest on your loan during the in-school period and for six months after graduation or end of half-time enrollment. The standard repayment plan allows a maximum of 10 years to repay, and extended repayment is available through the extended, graduated, or income-contingent repayment plans.



Maximum amounts available are:

\$2,650 for freshmen

\$3,500 for sophomores

\$5,500 for juniors and seniors

#### FEDERAL COLLEGE WORK STUDY

Funded by the federal government, the College Work Study program offers employment opportunities on and off-campus to students with demonstrated financial need. Annual award range from \$400-\$4000. To be eligible, you must be a citizen or permanent resident of the United States, working towards your first bachelor's degree and enrolled at least half-time in a degree program.

#### NON-NEED BASED LOANS AND WORK PROGRAMS

##### UNSUBSIDIZED STAFFORD LOANS

Federal Direct Unsubsidized Loans do not require a demonstration of financial need. To be eligible you must be a citizen or permanent resident of the United States and be enrolled at least half-time in a degree program. Interest rates vary annually. Repayment begins six months after graduation or the end of half-time enrollment. The standard repayment plan allows a maximum of 10 years to repay, and extended repayment is available through the extended, graduated, or income-contingent repayment plans. Maximum amounts available are:

\$6,625 minus subsidized eligibility for freshmen

\$7,500 minus subsidized eligibility for sophomores

\$10,500 minus subsidized eligibility for juniors and seniors

##### PARENT LOAN FOR UNDERGRADUATE STUDENTS

PLUS loans are available to parents of dependent students and do not require a demonstration of financial need. Eligibility is based on credit-worthiness rather than level of income. PLUS loans are available up to the total cost of annual attendance at SFAI minus all other aid. The Office of Financial Aid must certify all PLUS Loan applications, but no financial aid application is required. Interest rates vary annually and repayment begins 60 days after disbursement. The standard repayment plan allows a maximum of 10 years to repay, and extended repayment is available through the extended, graduated, or income-contingent repayment plans.

##### SFAI STUDENT EMPLOYMENT PROGRAM

Each year, the San Francisco Art Institute provides students with opportunities to work on campus in

various capacities. Students are hired in administrative offices, departmental media centers and in student leadership capacities. Student employment opportunities are posted through the Office of Human Resources.

#### HOW TO APPLY

##### STEP 1

Complete and submit the Free Application for Federal Student Aid (FAFSA), designating SFAI as a recipient of your needs analysis. The FAFSA is available online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). We highly recommend on-line filing of the FAFSA as it will significantly cut down on the processing time and will provide you with on-line access to the status of your application. SFAI's Title IV school code is 003948. Paper copies of the FAFSA are also available through your current high school or college, and the SFAI Office of Financial Aid.

We strongly recommend that you file your FAFSA no later than March 1, 2005 to receive a timely financial aid award letter for Fall 2005. If you are applying for financial aid for Spring 2006, we encourage you to file your FAFSA no later than November 1, 2005 in order to receive a timely financial aid award letter.

If you are a California resident and are interested in applying for CAL Grant awards, you must submit a GPA Verification form by the strictly enforced March 2, 2005 deadline to the California Student Aid Commission. The form should be submitted to the last school that you attended. The GPA computation is based on grades received prior to the fall semester of the current academic year. You must then submit the completed form to the California Student Aid Commission. The GPA verification form is available at [www.csac.ca.gov](http://www.csac.ca.gov). Paper copies of the GPA Verification Form are also available through your current high school or college, and the SFAI Office of Financial Aid. SFAI does not require an institutional application; therefore no other application forms are needed.

Upon submission of the FAFSA, you may be one of approximately 30% of all aid applicants who are randomly selected for federal verification. If you are selected, we will request additional information from you. If you are an independent student, you will be asked to submit a signed copy of your completed federal tax return and a completed federal verification worksheet. If you are a dependent student, you will need to submit the same documents for your parents as well as yourself. If you are selected for verification, your financial aid cannot be disbursed until all required documents have been submitted to the SFAI Office of Financial Aid.



When completing the FAFSA, work from a completed tax return if possible. Estimated figures require updating and may change the financial aid award package. Be sure to report your Social Security number correctly. An incorrect Social Security number will delay your financial aid award letter.

## STEP 2

SFAI will send a financial aid award letter to you if you have been admitted to the BFA degree program, met all eligibility requirements and have completed the procedures outlined in Step 1 above. Please note that financial aid awards are for one year only and you must submit a renewal FAFSA in order to be considered for financial aid for each subsequent year.

Upon receipt of the award letter, review the information contained within. In the event that you are selected for federal verification, you will receive a preliminary award letter along with a request for the additional information required. The requested documentation should be returned to the Office of Financial Aid within 30 days.

You may accept all or only part of any financial aid award offered to you. To decline any part of your award package, draw a line through the award on the change form (page 3 of the award letter), sign and return it to the Office of Financial Aid within 30 days. Declining an educational loan will not affect your eligibility for additional federal or SFAI grants.

## OUTSIDE AWARDS

If you receive financial aid in the form of scholarships, grants, loans or any other award from sources not already known to SFAI, you must inform the Financial Aid Office. Additional awards will result in changes to the financial aid award package offered by SFAI.

## REQUEST FOR REVIEW & APPEAL PROCESS

Financial aid awards are based on the asset and income information you reported on the FAFSA. In the event that your personal or family finances change and the current year income is significantly reduced from the prior year, a review of your financial aid award can be considered. Other kinds of changes may also necessitate a review. For example, changes may happen in the size of your family, marital status, or the school status of other members of your family. You are required to notify the Office of Financial Aid promptly, in writing, of any changes in family circumstances for review and possible award adjustments. Please call the Office of Financial Aid to discuss your specific circumstances and the appeal process.

## SELECTIVE SERVICE REGISTRATION REQUIREMENTS

Any student who is required to register with the U.S. Selective Service and fails to do so will be ineligible for federal student aid.

## FINANCIAL AID FOR INTERNATIONAL STUDENTS

We recognize that international students who wish to study in the United States have significantly fewer options for financing their education than students who are citizens or permanent residents of the U.S. We also understand the importance of realistic and careful financial planning for international students. As an international student applying to the BFA degree program, you should be prepared to pay for the full cost of attendance for the entire duration of your studies at SFAI. At the same time, we are committed to helping you access additional resources in order to fulfill your dream of attending SFAI. We provide the following opportunities for financial assistance for new international students:

### MERIT SCHOLARSHIPS

You will be considered for inclusion in the annual Merit Scholarship competition if you have been fully admitted to the BFA degree program by the appropriate deadlines. See page 96 for details on SFAI's Merit Scholarship program.

### STUDENT EMPLOYMENT

In accordance with U.S. immigration regulations, you are eligible for on-campus employment for up to 20 hours per week during the Fall and Spring semesters, and up to 40 hours per week during the winter break and summer. Regular off-campus employment is not available to international students. However, after completing nine months in the degree program, you may be eligible to participate in off-campus internship opportunities that are directly related to the goals of your academic program. Participation in any off-campus internship requires the approval of the international student advisor.

### LOANS

There is a growing number of financial institutions in the United States that provide educational loans to qualified international students. If you are a Canadian citizen, you are eligible to apply for CANHelp loans for up to the cost of your attendance at SFAI. Eligibility is based on credit-worthiness, and you do not need a U.S. citizen or permanent resident as a co-signer. If you are a citizen of a country other than Canada, you may be eligible to apply for international student loans for up to the cost of your attendance. A U.S. citizen or permanent resident will be required to serve as your co-signer for the loan, and loan approval is dependent upon your and your co-signer's credit-worthiness.



## Meeting with SFAI Representatives Off-Campus

Need help? If you have a question or are unsure about a requirement please call 800.345.SFAI (7324) or e-mail [admissions@sfai.edu](mailto:admissions@sfai.edu)

In addition to our campus visit and open house programs, you can also meet with SFAI representatives through the following programs:

### NATIONAL PORTFOLIO DAYS

Organized by the National Portfolio Day Association (NPDA), National Portfolio Days are an excellent opportunity for you to meet with our faculty and admissions representatives. NPDA is the only organization of its kind, and its membership represents the highest standard of visual arts education. SFAI is one of over 50 colleges and universities participating in the National Portfolio Day program whose professional programs in art and design have been accredited by the National Association of Schools of Art and Design. You can have your work reviewed by our representatives and learn more about our admissions process, degree programs, financial aid, and career opportunities. Visit the NPDA web site at [www.npda.org](http://www.npda.org) for additional information about the events including dates and locations for a Portfolio Day near you. We look forward to seeing you at a Portfolio Day event.

### SFAI PREVIEWS

We will be visiting a number of cities around the nation to meet with interested students and their families. This is a wonderful opportunity for you to meet with our faculty, staff and alumni, and to see a digital presentation featuring our campus and the work of our students. Faculty and admissions representatives will be available to review your portfolio and answer any questions that you may have about the admissions process. We can also give you and your family members information about financial aid, career resources, student housing, exhibition opportunities, and campus life. SFAI Preview events will take place in the following cities:

Atlanta, Georgia  
Chicago, Illinois  
Dallas, Texas  
Los Angeles, California  
Miami, Florida  
New York City, New York  
Philadelphia, Pennsylvania  
Phoenix, Arizona  
Portland, Oregon  
Washington, D.C.

For details regarding dates and locations, visit our web site at [www.sfai.edu](http://www.sfai.edu) or call us at 800.345.SFAI (7324).

To RSVP for an SFAI Preview event, e-mail us at [admissions@sfai.edu](mailto:admissions@sfai.edu). Please indicate the event you will be attending, the number of guests, and whether you wish to have your portfolio reviewed. Join us in one of these great cities and find out for yourself what makes SFAI a great school.













# Graduate Programs





## MASTER OF FINE ARTS

The MFA program is an intense studio experience, providing interaction with faculty and students from a broad range of backgrounds, disciplines, and life experiences. You conduct independent research and are encouraged to question the definitions and boundaries of accepted art practices. Weekly critique seminars provide the forum to discuss, debate, and respond to finished work; you engage individually with faculty and other students in your studio to discuss work in progress. Education is more than the transmission of knowledge, particularly at the graduate level. It's about dialogue and shared experience: between teacher and student, between student and student, between student and visiting artists such as British sculptor Rachel Whiteread, a distinguished visitor in April 2004.

A committed studio practice, critical thinking, and cultural engagement are the key ingredients of the MFA program. Here you are encouraged to question accepted forms and ideas—including your own—so that you may find new and alternative ways of thinking, seeing and working. The distinguished roster of resident and visiting faculty who work closely with MFA students includes many who are regionally, nationally, and internationally known for their innovative and provocative work. Bill Berkson, Timothy Berry, Pegan Brooke, Ann Chamberlain, Linda Connor, Dewey Crumpler, Trisha Donnelly, Amy Ellingson, Stephanie Ellis, Jack Fulton, Sharon Grace, Doug Hall, Pat Klein, Paul Kos, Chris Kraus, George Kuchar, Tony Labat, Reagan Louie, Jeanene Przybylski, John Rapko, Brett Reichman, John Roloff, Mark Van Proyen, Henry Wessel, and many others regularly conduct graduate critique seminars and tutorials.





## SUMMER MASTER OF FINE ARTS

If you are an artist, teacher, art professional, or someone who is devoted to making art but your employment schedule, family commitments or extenuating circumstances keep you from enrolling in the traditional school year, this low-residency program is designed for you. Typically completed in three to four years, a Summer MFA is composed of 60 credit units of academic and studio courses that you can adapt to fit your time constraints. Rooted in flexibility, independence and intensive, concentrated classroom experience, a Summer MFA can fit into the most complicated schedule.

You'll do the bulk of your coursework during eight-week summer sessions (mid-June through mid-August), an intensive immersion in your art education. During that time, you'll be provided with a spacious studio in our Graduate Center—accessible 24/7. The extensive studio facilities and equipment on the Chestnut Street campus will also be available to you. Throughout the year, you'll work individually with SFAI's resident and visiting faculty and/or artists of your choosing in your local community. Faculty reviews of your work occur on a weekend in January (usually during the Martin Luther King Jr. holiday). The combination of intensive sessions and independent directed study will give you a strong sense of artistic community while allowing you to develop work on your own schedule.





## POST-BACCALAUREATE

Developing your vision doesn't always happen on a timetable. The Post-Baccalaureate program recognizes this fact. Perhaps you haven't earned your BFA but never miss an opportunity to work in your studio. Or maybe you have a BFA but want to segue into the full-on MFA program with a body of work you feel clearer and more confident about. This is a program you can customize to fit your needs. You spend a year of intensive work in your studio at the Graduate Center, perhaps focusing on a specific area of inquiry, or experimenting with a variety of media and ideas. The curriculum combines the tutorial aspects of graduate school with the upper-division coursework of the undergraduate program. Applicants to this program may also be international students who require a year of intensive studio work in this country before beginning an MFA program, persons with a Bachelor of Arts or Bachelor of Science degree who need an additional year of studio experience to prepare a portfolio for graduate entrance, or persons with a degree in art who wish to pursue graduate work in a discipline different from their undergraduate major.

Applicants may apply directly to the Post-Baccalaureate program. Applicants to the MFA program will automatically be considered for the Post-Baccalaureate program if their application is not accepted for the MFA program.





## FACILITIES

While graduate students often find themselves at SFAI's historic Chestnut Street campus—for lectures and exhibitions, to use the library, or as teaching assistants for undergraduate courses, the hub of the MFA program is located in the Graduate Center, a separate campus where students create their own community along with their artwork. Located in a large industrial loft building along San Francisco Bay, the 80,000 square foot Graduate Center provides individual and group studios, many with natural light, 24-hour access, and is convenient to public transportation. The graduate facilities also include a digital lab, film and sound studios, dark-rooms, a woodshop, seminar classrooms, and installation critique rooms where students can present finished works or works-in-progress. The Swell Gallery is a showcase for student- and faculty-curated exhibitions that attract local artists, curators, and the public. A student lounge serves as a gathering place, with facilities for food preparation, internet access, and equipment check-out.

## OTHER RESOURCES

Artists today must be prepared for a wide variety of professional practices and the MFA program at SFAI provides a diverse, challenging, and supportive environment for your development. This takes place both on and off campus. The San Francisco Bay Area is a particularly rich creative and cultural environment, with six major art museums, including the San Francisco Museum of Modern Art, the second largest museum of modern art in the US; galleries, and alternative venues for contemporary art, theater, dance, performance, music, and poetry. A number of these venues, such as the Achenbach Foundation, Crown Point Press, SF Poetry Center, Bay Area Video Coalition, and the Exploratorium, are internationally renowned. They are also partners of SFAI, and as a student enrolled in the MFA program, you have special access to many of these resources, which play a significant role in shaping the future of contemporary Bay Area culture. People from the entire community turn out for SFAI's public lecture series and exhibitions, just one place of many where you are encouraged to engage with your peers and professionals in a wide variety of art



and culture events. Such interactions will help you develop a truly cross-disciplinary language, combining your studio practice with relevant fields of inquiry such as science, music, anthropology, architecture, literature, and design. Many practitioners in these fields are featured guests in the weekly lecture series designed specifically for the Graduate program. Overall, the MFA program offers you the world of contemporary culture in all its manifestations.

SFAI is committed to preparing you for a career as a professional artist. This involves in-depth discussions about contemporary art issues, developing critical writing skills, teaching assistantships, internships, and exhibiting work throughout the year in campus galleries and other venues. Bay Area institutions offer many awards which are also linked to exhibitions, and SFAI students are frequently recipients. An important aspect of the final year of the MFA program is the large-scale exhibition of work by each student receiving the MFA degree. A resident curator works with you throughout your final year in preparation for this important event, one of the largest of its kind in the United States. Each student's work is reproduced in a professional catalogue documenting the full exhibition. The Art Institute's annual MFA Exhibition draws curators, gallerists, and collectors from the West Coast region and beyond.







VICTOR BARBIERI



CHADWICK H. MOORE



JOSE SARIÑANA



SEAN SPELLMEYER





NICOLE BUFFETT



ALEXANDER MAKENZIE



JEANNIE PETTIGREW



CASEY SHANE LOGAN

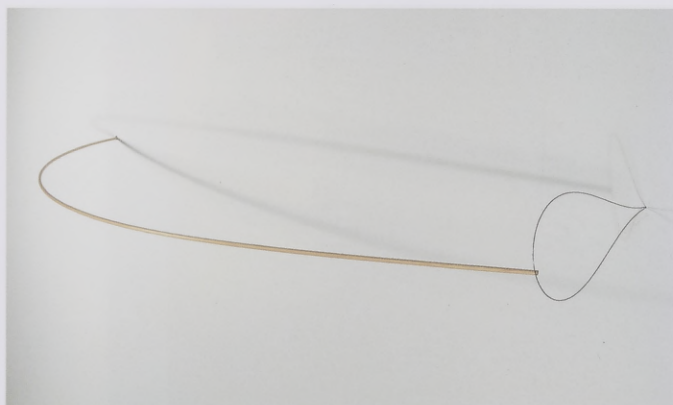




JULIA GANDRUD



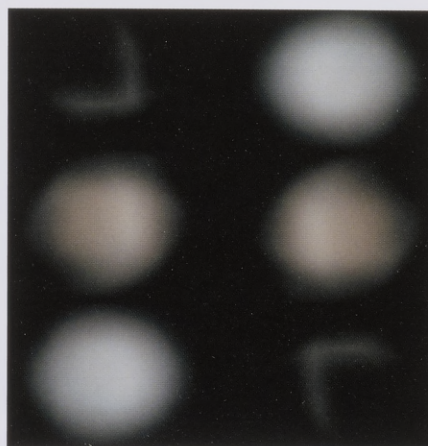
CHAD STAYROOK



VANESSA BLAIKIE

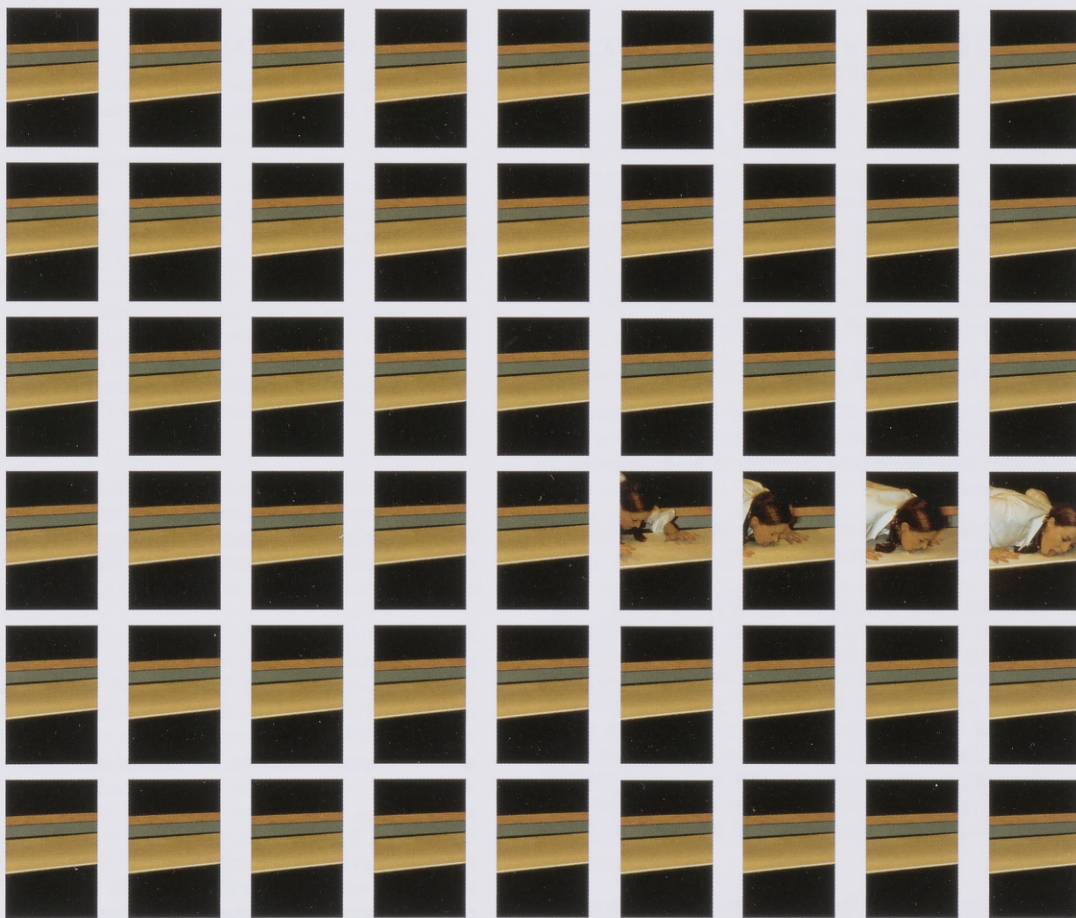


THERESA GOOBY

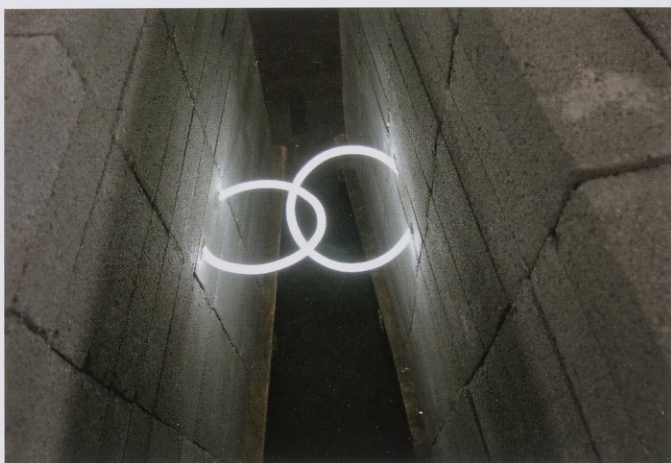


SOW YEE AU





REBECCA GOLDFARB



DAVID O. JOHNSON



VERÓNICA SAHAGÚN-SANCHEZ



# MFA/PB/Summer MFA How to Apply for Admission

Need help? If you have a question or are unsure about a requirement please call 800.345.SFAI (7324) or e-mail [admissions@sfaei.edu](mailto:admissions@sfaei.edu)

## ADMISSION TO THE MFA, SUMMER MFA, AND POST-BACCALAUREATE PROGRAMS

Each year, the San Francisco Art Institute admits a selected number of students to its internationally regarded Graduate programs. All applications are reviewed by the Graduate Faculty Review Committee in each area of study. The admissions process is highly selective and involves a personal interview for those candidates who have been recommended as finalists for admission consideration. Decisions for admission are based on the following:

- ☐ A highly accomplished portfolio of artwork
- ☐ A clear and well-developed artist statement that places the applicant's work in the context of art history and theory and identifies specific interests and goals
- ☐ Evidence of success in academic and studio coursework at the undergraduate level

You may apply to one of seven areas of study: Design+Technology, Filmmaking, New Genres, Painting, Photography, Printmaking, and Sculpture. With one of these areas serving as your primary affiliation, you may vary the focus of your curriculum in relation to the development of your own work and ideas. As a graduate student, you have tremendous flexibility in your course choices, and many courses are cross-disciplinary. Completion of an undergraduate degree is a pre-requisite to graduate studies at SFAI.

Your application to the MFA degree program will also be evaluated for admission to the Post-Baccalaureate program. Post-Baccalaureate admission may be offered to you if, based on the assessment of the Graduate program faculty, you are demonstrate clear potential, yet may not be fully prepared for MFA study at the time of application.

The application process is highly structured and proceeds according to the schedule outlined below. You will be notified in writing of the admission decision. Upon receiving a letter of acceptance, a tuition pre-payment of \$500 is required.

## PERSONAL INTERVIEWS

All finalists for graduate admission are required to interview with Graduate program faculty before admission may be offered. During the personal interview, graduate faculty will try to determine if your interests, experience, and abilities would be served by the SFAI graduate program. At the same time, you will have an opportunity to ask questions in order to assess the SFAI's suitability for your goals. In-person interviews are strongly encouraged; however, in consideration of the expense of traveling to San Francisco, telephone interviews are permitted if you reside outside California.

## INTERNATIONAL APPLICANTS

San Francisco Art Institute strongly encourages applications from international students. International students make up approximately 10% of SFAI's population, with over 20 countries represented. SFAI values the contributions that students from around the world make to the educational experience and to the campus environment. The U.S. Department of Homeland Security has approved SFAI for enrollment by non-immigrant students. International students must meet all admission requirements as outlined below and are expected to enroll as full-time students for each term of study unless prior authorization has been granted by the Assistant Director of Student Affairs for International & Off-Campus Study Programs.

SFAI's rigorous graduate programs demand sufficient mastery of English reading, writing and verbal skills. If English is not your first language, you will also be required to submit a TOEFL (Test of English as a Foreign Language) score of 580 or higher.

As an international applicant, you should be prepared to meet the requirements for proof of financial support to enroll at SFAI. This requires realistic and significant financial planning to meet the costs of attending SFAI for the entire duration of enrollment at SFAI. In most instances, the annual cost of attending SFAI is higher for international students than U.S. students due to additional travel and health insurance costs. You are required by U.S. federal law to provide of proof of financial support in the form of liquid and available funds in order for SFAI to issue a Certificate of Eligibility for Non-Immigrant Students.

## SCHEDULE FOR FALL 2005 ADMISSION FOR MFA/PB/SUMMER MFA

**January 15, 2005:** All applications must be RECEIVED by the Office of Admissions by this deadline.

**First week of February 2005:** Finalists selected

**Second week of February 2005:** Finalists notified by mail

**Third week of February through March 1, 2005:** Finalist interviews

**March 15-30, 2005:** Applicants notified of admission decision in writing

**Note:** SFAI does not accept applications for Spring admission to the MFA or Post-Baccalaureate programs.



## ADMISSION PROCEDURES

You must submit the following materials in order to be considered for admission. Incomplete applications will not be reviewed. Please submit all required application materials in one package. This will ensure a more timely response to your application and will eliminate the possibility of an incomplete application.

- ☐ Completed and signed application for admission.
- ☐ Non-refundable application fee of \$75 for U.S. citizens and permanent residents or \$85 for non-U.S. citizens or permanent residents.
- ☐ Portfolio of artwork
- ☐ Portfolio inventory
- ☐ A written artist's statement. The statement should be brief (two to three paragraphs) and should directly place the work that the committee is viewing in the context of art history and critical theory.
- ☐ Official sealed transcripts of all undergraduate and graduate work, both completed and in-progress. Transcripts must be sent directly to SFAI, or submitted by the applicant in an envelope sealed by the school. High school/secondary school transcripts are not required.
- ☐ Two letters of recommendation in English from art professors or artists familiar with your work and your goals. Use only the SFAI recommendation forms.
- ☐ Personal interview with Graduate Program faculty.

If you are an international student and English is not your first language, you also need to submit the following additional materials:

- ☐ An official TOEFL score report. A minimum score of 580 is required for admission to SFAI's BFA program. No more than two score reports may be submitted in any twelve-month period.
- ☐ Official sealed college & university transcripts must be accompanied by official, notarized English translations for all completed and in progress work at the undergraduate and graduate level.

## PORTFOLIO REQUIREMENTS

Your MFA/PB/Summer MFA portfolio should include the following:

1. A cohesive body of work that demonstrates your interests and ideas. Don't try to document your development as an artist or impress the faculty with the diversity of your work. We expect you to show us your best and most recent work. It is generally to your advantage to show a smaller body of work that is outstanding rather than showing a larger mixture of work of varying levels of accomplishment.
2. Work that demonstrates substantial conceptual risk taking and rigorous thought.

Present your portfolio in the most simple and professional manner possible. Please do not send binders, plastic page sleeves or excessive packing materials. Number and label each slide with your name using marker (no adhesive labels, please). Include a slide list with corresponding numbers and the title, date, medium, and dimensions (H x W x D) for each work. Please also include a portfolio inventory sheet listing all materials included and your name, address, telephone, and e-mail.

Each area of study has specific requirements:

**DESIGN+TECHNOLOGY** You may submit a portfolio of up to 20 images on slides and/or documentation of one or more significant projects such as web sites, sound works, video installations, interactive media projects, etc. Work may also be submitted in any of the following formats: CD-ROM, DAT, VHS tapes (NTSC format only), or DVD.

**FILMMAKING** You must submit two examples of work in which film is a major component. Formats may be regular 8 mm, Super-8 or 16 mm. Documentation of extended film pieces may be submitted in the form of slides in a Kodak 80 carousel, photos, drawings, videotapes (8 mm, Hi-8, VHS NTSC only), CD-ROM, or DVD. Original film is strongly preferred to videotape copies of film. Each sample must be marked with your name, date, title and projection speed. No scripts will be accepted. Your work should have been completed within the past two years.

**NEW GENRES** You must submit examples or documentation of performance work and/or video in the form of slides in a Kodak 80 carousel, photos, drawings, videotapes (8 mm, Hi-8, VHS NTSC), CD-ROM, or DVD. Removable or external drive formats are not acceptable.

**PAINTING AND SCULPTURE** You must submit a portfolio of 20 slides of work completed within the last two years, properly inserted in a Kodak 80 carousel. Please be sure slides project accurately (e.g. correct side up, left/right orientation). Image quality is of the highest importance.

**PHOTOGRAPHY** You must submit a portfolio consisting of a minimum of 15-25 photographs. Slide documentation is acceptable for installation and/or sculptural work only. The committee prefers unmatted work; framed work is not acceptable.

**PRINTMAKING** You must submit a minimum of 20 examples of original prints and/or drawings completed within the past year. Slides and framed work are not acceptable.

## RETURN OF PORTFOLIOS

All portfolios will be returned to applicants within 6 months of the original receipt date. Applicants who wish to insure their portfolios should make the necessary arrangements for such coverage through their shipping company. SFAI assumes no responsibility for any damage to portfolios either in transit or during review.



# MFA/PB/Summer MFA How to Apply for Financial Aid

Need help? If you have a question or are unsure about a requirement please call 800.345.SFAI (7324) or e-mail [admissions@sfa.edu](mailto:admissions@sfa.edu)

## FINANCIAL AID FOR GRADUATE STUDENTS

There are many options for financing the cost of your graduate education, and SFAI offers several forms of merit (non-need based) and need-based financial aid based on eligibility. Scholarship and grant awards do not have to be repaid. To be considered for SFAI Grants, Federal College Work-Study, and Stafford Loans (Subsidized and Un-Subsidized), you must file a FAFSA. See page 99 for more information about FAFSA. MFA Fellowships, Post-Baccalaureate Merit Scholarships and the SFAI Student Employment program do not require the filing of the FAFSA.

## MFA FELLOWSHIPS

MFA Fellowships are the highest and most prestigious scholarships awarded at the San Francisco Art Institute. The fellowships are awarded for the full cost of tuition to selected MFA students whose portfolio of artwork and application to the Graduate program are deemed to be of the highest caliber by the Graduate Faculty Selection Committee. Fellowship recipients are selected from the pool of admitted MFA students by the Graduate program faculty. MFA Fellowships are awarded for two years, contingent upon maintaining full-time enrollment status and satisfactory progress through the MFA curriculum, including the intermediate review. MFA Fellowships are awarded beginning in the term for which the student originally applied for admission and may not be deferred to future start terms.

## POST-BACCALAUREATE MERIT SCHOLARSHIPS

Two Post-Baccalaureate Merit Scholarships, in the amount of \$8,000 each, are awarded each year to applicants for the Post-Baccalaureate Certificate. The scholarships are awarded for one year only. Post-Baccalaureate Merit Scholarships are awarded beginning in the term for which the student originally applied for admission and may not be deferred to future start terms.

## GRANTS

SFAI Grants: awards range from \$200 up to approximately \$12,500, depending on the level of financial need as determined by the information in your FAFSA. To be eligible, you must be admitted to the MFA or Post-Baccalaureate program and have met all application deadlines.

## NEED-BASED LOANS & WORK-STUDY PROGRAMS

Subsidized Stafford Loans: Federal Direct Subsidized Loans (Stafford Loans) require a demonstration of financial need as determined by the information in your FAFSA. To be eligible, you must be a citizen or permanent resident of the United States and be enrolled at least half-time in a degree program. Interest rates vary annually. Repayment begins six months after graduation or the end of half-time enrollment. The federal government pays the interest on your loan during the in-school period and for six months after graduation or end of half-time enrollment. The standard repayment plan allows a maximum of 10 years to repay, and extended repayment is available through the extended, graduated, or income-contingent repayment plans. Maximum amounts available for students are:

\$5,500 for Post-Baccalaureate students

\$8,500 for MFA students

Federal College Work-Study: Funded by the federal government, the College Work-Study program offers employment opportunities on and off-campus to students with demonstrated financial need. Annual awards range from \$400-\$4,000. To be eligible, you must be a citizen or permanent resident of the United States and enrolled at least half-time in a degree program.

## NON-NEED BASED LOANS AND WORK PROGRAMS

Unsubsidized Stafford Loans: Federal Direct Unsubsidized Loans do not require a demonstration of financial need. Unsubsidized Stafford Loans are generally available only to independent students, although in rare cases dependent students may be eligible. To be eligible you must be a citizen or permanent resident of the United States and be enrolled at least half-time in a degree program. Interest rates vary annually. Repayment begins six months after graduation or the end of half-time enrollment. The standard repayment plan allows a maximum of 10 years to repay, and extended repayment is available through the extended, graduated, or income-contingent repayment plans. Maximum amounts available for independent students are:

\$10,500 minus subsidized eligibility for Post-Baccalaureate students

\$18,500 minus subsidized eligibility for MFA students



SFAI Student Employment Program: Students have many opportunities to work on campus in various capacities. Positions are available in administrative offices, the galleries, departmental media centers, and in student leadership capacities. Student employment opportunities are posted through the Office of Human Resources.

## HOW TO APPLY

### STEP 1

Complete and submit the Free Application for Federal Student Aid (FAFSA), designating SFAI as a recipient of your needs analysis. The FAFSA is available online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). We highly recommend online filing of the FAFSA as it will significantly cut down on the processing time and will provide you with online access to the status of your application. SFAI's Title IV school code is 003948. Paper copies of the FAFSA are also available through your current college or university and the SFAI Office of Financial Aid.

We strongly recommend that you file your FAFSA no later than March 1, 2005 to receive a timely financial aid award letter for Fall 2005.

SFAI does not require an institutional application; therefore, no other application forms are needed.

Upon submission of the FAFSA, you may be one of approximately 30% of all aid applicants who are randomly selected for federal verification. If you are selected, we will request additional information from you. If you are an independent student, you will be asked to submit a signed copy of your completed federal tax return and a completed federal verification worksheet. If you are a dependent student, you will need to submit the same documents for your parents as well as yourself. If you are selected for verification, your financial aid cannot be disbursed until all required documents have been submitted to the SFAI Office of Financial Aid.

**Helpful Hint:** When completing the FAFSA, always work from a completed tax return if possible. Estimated figures require correction at a later time and can change the financial aid award package. Be sure to report your Social Security number correctly. An incorrect Social Security number will delay your financial aid award letter.

### STEP 2

SFAI will send a financial aid award letter to you if you have been admitted to the MFA or Post-Baccalaureate program, met all eligibility requirements and have completed the procedures outlined in Step 1 above. Please note that financial aid awards are year specific and you must submit a renewal FAFSA in order to be considered for financial aid for each subsequent year.

Upon receipt of the award letter, review the information contained within. In the event that you are selected for federal verification, you will receive a preliminary award letter along with a request for the additional information required. The requested documentation should be returned to the Office of Financial Aid within 30 days.

You may accept all or only part of any financial aid award offered to you. To decline any part of your award package, draw a line through the award on the change form (third page of the award letter), and sign and return it to the Office of Financial Aid within 30 days. Declining an educational loan will not increase your eligibility for additional SFAI grants.

## OUTSIDE AWARDS

If you receive financial aid in the form of scholarships, grants, loans or any other award from sources not already known to SFAI, you must inform the Financial Aid Office. Additional awards will result in changes to the financial aid award package offered by SFAI.

## REQUEST FOR REVIEW & APPEAL PROCESS

Financial aid awards are based on the asset and income information you reported on the FAFSA. In the event that your personal or family finances change and the current year income is significantly reduced from the prior year, a review of your financial aid award can be considered. Other kinds of changes may also necessitate a review. For example, changes may happen in the size of your family, marital status or the school status of other members of your family. You are required to notify the Office of Financial Aid promptly, in writing, of any changes in family circumstances for review and possible award adjustments. Please call the Office of Financial Aid to discuss your specific circumstances and the appeal process.

## SELECTIVE SERVICE REGISTRATION REQUIREMENTS

Any student who is required to register with the U.S. Selective Service and fails to do so will be ineligible for federal student aid.

## FINANCIAL AID FOR INTERNATIONAL STUDENTS

We recognize that international students who wish to study in the United States have significantly fewer options for financing their education than students who are citizens or permanent residents of the U.S. We also understand the importance of realistic and careful financial planning for international students. As an international student applying to the MFA or Post-Baccalaureate program, you are expected to be



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prepared to pay for the full cost of attendance for the entire duration of your studies at SFAI. At the same time, we are committed to helping you access additional resources in order to fulfill their dream of attending SFAI. To that end, we provide the following opportunities for financial assistance for new international students:

#### **MFA FELLOWSHIPS AND POST-BACCALAUREATE MERIT SCHOLARSHIPS**

You will be considered for inclusion in the SFAI Merit Scholarship competition if you have been accepted to the MFA or Post-Baccalaureate programs. No additional applications are needed. See page 116 for details on these scholarship programs.

#### **FULBRIGHT FELLOWSHIPS**

Fulbright Scholars admitted to the MFA program at SFAI are awarded a Fellowship equal to 50% of tuition. The Fulbright Fellowships are awarded for a maximum of two years and are contingent upon satisfactory progress in the MFA degree program, including the intermediate review.

#### **STUDENT EMPLOYMENT**

In accordance with U.S. immigration regulations, you are eligible for on-campus employment for up to 20 hours per week during the Fall and Spring semesters, and up to 40 hours per week during the winter break and summer. Regular off-campus employment is not available to international students. However, after completing nine months in the degree program, you may be eligible to participate in off-campus internship opportunities that are directly related to the goals of your academic program. Participation in any off-campus internship requires the approval of the international student advisor.

#### **LOANS**

There are a growing number of financial institutions in the United States that provide educational loans to qualified international students. If you are a Canadian citizen, you are eligible to apply for CANHelp loans for up to the cost of your attendance at SFAI. Eligibility is based on credit-worthiness, and you do not need a U.S. citizen or permanent resident as a co-signer. If you are a citizen of a country other than Canada, you may be eligible to apply for international student loans for up to the cost of your attendance. A U.S. citizen or permanent resident will be required to serve as your co-signer for the loan, and loan approval is dependent upon your and your co-signer's credit-worthiness.





# Contacts + Info

	(415)
24-hour info	771-7020
academic affairs	749-4534
administration	749-4549
advising/undergraduate	749-4533
advising/graduate	641-1241
career resource center	749-4524
financial aid	749-4520
graduate center	641-1241
job hotline	749-4424
personal counseling	749-4587
registration and student records	749-4535
security	749-4537
student accounts	749-4544
student affairs	749-4525
writing lab	749-4414

The San Francisco Art Institute is authorized by the California State Department of Education to operate as a private, post-secondary educational institution. SFAI is accredited by the Western Association of Schools and Colleges (WASC) and the National Association of Schools of Art and Design (NASAD). Access to SFAI's accreditation report is available through the office of the Dean of Academic Affairs.

## NON-DISCRIMINATION POLICY

SFAI admits students to its programs without regard to religion, race, national or ethnic origin, gender, sexual orientation, age, or disability. The Art Institute does not discriminate on the basis of religion, race, national or ethnic origin, gender, sexual orientation, age or disability in the administration of its educational policies, employment policies, financial aid, or other programs. Qualified disabled students who require special accommodation in order to participate in SFAI's degree programs should write to

**DIRECTOR OF STUDENT AFFAIRS, SFAI**  
800 CHESTNUT STREET  
SAN FRANCISCO, CA 94133

Please explain the nature of the disability and the specific accommodations required. Because the Art Institute's historic hillside structure currently presents barriers to mobility-impaired students, SFAI encourages such students to notify the Director of Student Affairs as far in advance as possible so necessary accommodations may be made. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President for Administration, SFAI, 800 Chestnut Street, San Francisco, CA 94133 or to the Director of Civil Rights, U.S. Department of Education, Washington, D.C. 20202.

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